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WITH SUPPLEMENT SIXPENCE



"THOU WEAR A LION'S HIDE! DOFF IT!": A BOER IN BRITISH UNIFORM.

DRAWN BY R. CATON WOODVILLE.

OUR NOTE BOOK.

BY L. F. AUSTIN.

For sixpence you can buy a copy of *Samhain*, a periodical edited by Mr. W. B. Yeats for the Irish Literary Theatre. It is so curious that it ought to have a large sale even among the unbelieving folk who have the misfortune not to live in Ireland. There is a real Irish play in it, luckily with a translation. The principal character is a poet who makes disrespectful verses about the province of Munster, and I surmise him to be a Connaught man. "Disgust for ever on the province of Munster," says he in the translation, but no Munster man takes up the challenge with a shillelagh. The Connaught bard is merely turned out of doors, and when he demands to be admitted again, the Munster man placidly remarks, "Where's Connacht now?" A little tame this seems to me; but I may be suffering from the myth of Donnybrook Fair, and recollections of the Boucicault drama. Besides, I can read the translation only, and the original Erse is probably very spirited. I cherish the hope that Mr. Yeats keeps a shillelagh in his editorial office in Dublin, if only for tapping the cerebellum of Mr. George Moore, with whom he seems to have some differences already. They do not agree about verse. Mr. Moore says Mr. Yeats has a theory that blank verse should be chanted, and Mr. Yeats contradicts him flatly in a footnote. You cannot knock a man down with a footnote, so I trust the other weapon is handy.

I asked an Irish friend, who is a member of Parliament, the meaning of the word *Samhain*, and he had not the slightest idea. Enlightenment, no doubt, will spread gradually. Mr. George Moore is alive to the general earthiness of his contemporaries, even Irish members of Parliament. He rehearsed the performance of Mr. Yeats's play, "The Countess Cathleen." "Many times," he says, "I prayed during the last act that the curtain might come down at once." The players were earthy. But "the beauty of the play was so intense that it was seen through the ridiculous interpretation as the outlines of a Greek statue through the earth it is being dug out of." Pleasant for the actors and actresses, from whose common clay the statue was disinterred! Perhaps shillelaghs will be kept in the dressing-rooms of the Irish Literary Theatre to welcome Mr. Moore at rehearsal. "Petty commerce and puritanism," says a relation of Mr. Yeats's, "have brought to the front the wrong type of Englishman; the lively, joyous, yet tenacious man has transferred himself to Ireland. We have him, and we will keep him, unless the combined nonsense of — and — and — succeed in suffocating him." Mr. Yeats suppresses the names of the suffocators. That is a pity, for they might have waited on him with the shillelaghs I cannot yet divorce from Irish controversy.

"They no longer matter to us Irish," says Mr. Yeats, "for we have for good and all taken over the intellectual government of our country, and if the degeneration of England goes on as quickly as it has these last years, we shall take over for certain generations the intellectual government of that country, whether we will or no." That revolution should be upon us about the middle of next year. I can see Mr. George Moore taking charge of the National Gallery, and rehearsing English actors in the Irish tongue. He will reorganise the bookstalls of Messrs. W. H. Smith and Son, and write all the reviews in the weekly papers. Mr. Yeats will sit in all the police-courts in turn instead of the magistrates, and will charm the most hardened offenders into the path of virtue by telling them fairy stories. "Petty commerce" will become magnificent by purchasing new editions of Mr. Yeats's poems, and "puritanism" will lose its character by reading Mr. Moore's early novels. He will be appointed Chancellor of both Universities, and after that our intellectual government ought to work with great smoothness.

I perceive signs of it already. A volume of poems, entitled "Round the Zodiac; or, A Year of Sonnets," has reached the office of this Journal. The poet has the excellent Irish name of Derry, and he can turn the sonnet with elegance and dexterity. You might not think that a newspaper was a likely subject for this kind of inspiration; yet there are three sonnets on that unpromising theme. The first begins—

Newspaper, fount of information, hail!

Certain as sunrise thou appear'st each morn;

Thy repertory of unvarnished tale

My breakfast-table doth each day adorn.

"Unvarnished tale" ought to set all the morning editors blushing. Mr. Derry must have kissed the "blarney-stone" before he set out for England, though I fear that excellent preparatory school for young Irishmen is now abolished by the stern integrity of Mr. Yeats. Mr. Derry does not overlook the "agony column"—

The second column many a tale of woe

In two short lines mysteriously conveys.

Parental tears for the "erring child," and "secret assignations to the fair"—Mr. Derry has noted them all. "Wills and Bequests" do not escape him; but he

neglects, I regret to say, to remark that they are quoted from *The Illustrated London News*. Does not this deserve a passing mention? I think a sonnet in this style would have met the case—

"Wills and Bequests": let my applauding Muse

Tell how deft scissors and the clinging paste

Convey from *Illustrated London News*

Those sweet remembrances with kindly haste

To penny papers, that the world may taste

The rapture of the lucky legatee,

And with annuitants rejoice to see

How moribund testators scorned to waste

Their wealth to make unconscionable loot

For Errant Dogs or Gallivanting Cats,

Robbing the kinsman to enrich the brute,

That snores all day upon luxurious mats,

Where pampered muzzles at the house of meals

Insult the air with supercilious squeals.

This is not as good as Mr. Derry; but I think it expresses a widespread sentiment. Moreover, it is a model sonnet, in that it consists of one barely intelligible sentence.

Mr. Leslie Stephen has cleared up the mystery about Shakespeare and Bacon. He announces in the *National Review* that in the first two lines of the "Advancement of Learning," hitherto attributed to Bacon, he has discovered an anagram, evidently arranged by Shakspeare, and warning the "green and innocent reader" not to believe the "Lye" of "F B N." "F B N" means Francis Bacon, of course, and Shakspeare expressly intimates that *he* wrote the "Advancement of Learning." Mr. Stephen suggests that, as Bacon had no time to spare from law and politics for writing this and other works, he engaged Shakspeare, who subsequently gave up the drama and retired to Stratford, where he devoted himself to the composition of the "Novum Organum." It seems that Shakspeare jocularly pointed out his anagram to Bacon when the "Advancement of Learning" had gone through the press. Bacon privately swore to be revenged, and, after Shakspeare's death, persuaded the editors and printers of the First Folio to let him introduce the famous cryptogram into the text. The only doubt upon the cryptogram is that it revealed one story to Mr. Donnelly and another to Mrs. Gallup, and I daresay there are plenty more awaiting other explorers. But now we understand the real service that Shakspeare rendered Bacon, who was probably niggardly in his payments. There is a story that the Earl of Southampton, well known to Bacon, once gave Shakspeare a thousand pounds (see the significant remark of Hamlet, "I'll take the Ghost's word for a thousand pounds!"), and Mr. Stephen thinks this was Bacon's money. My impression is that Southampton was so ashamed of Bacon's stinginess to the poet that he paid this sum out of his own pocket. Here, at all events, is a pretty kettle of fish for Mrs. Gallup's admirers.

I wish the German professors would give their attention to this subject. It might carry off that superfluous energy which spends itself in abuse of Mr. Chamberlain for the very natural remark that our military methods in South Africa are quite as humane as those of the Germans in the war of 1870. The professors are terribly flustered, for they read in their truthful journals every day that Lord Kitchener eats a Boer baby for breakfast, and so they cry, "What! Did our noble Bismarck and our glorious Moltke eat French babies? Shall we suffer this insult to the Fatherland?" The dear creatures do not reflect that the real insult is offered to their intelligence by the lies of the German newspapers. The Boer baby for breakfast is, of course, a very mild travesty of these inventions, which are swallowed by the professors, whose erudition does not save them from this epidemic of frenzied malice. The imaginary insult to the Fatherland they must digest as they can. It has but a slight and purely historical concern for the British people, who, whatever it may behove them to learn, have no occasion to take lessons in humanity from their neighbours.

There is a stern veracity that rejects all figments, especially those we class under the heads of poetry and fiction. Mr. Hall Caine encountered this spirit of truth in his political campaign in the Isle of Man. There were Manxmen who said "We cannot have this story-teller in our Legislature; his mind is not set upon the eternal verities; he makes a living by writing the thing that is not, and selling a hundred thousand copies to the benighted heathen of Great Britain and America. The only poet who ever wrote a sensible line was Pope, and this is his sensible line—

The proper study of mankind is Man.

But even that was an accident, for Pope did not know that the real Man was our peerless isle. How can Mr. Hall Caine study Man when he is writing novels about mankind? This cogent reasoning did not avail, and Mr. Hall Caine is now a Manx legislator, with a revolutionary policy which may presently force the British nation to withdraw its mind from South Africa. But I am more interested to know whether he will turn the whole island into a glorious bookstall, covered with copies of "The Eternal City."

THE PLAYHOUSES.

"UNCLES AND AUNTS," REVIVED AT MR. PENLEY'S THEATRE.

It would be unfair to judge severely the unpretentious entertainment which Mr. Penley provides at the Great Queen Street Theatre, for his is practically a suburban playhouse, and attracts a special unsophisticated audience. With such patrons a revival of "Uncles and Aunts," the thirteen-year-old farce of Messrs. Lestocq and Everard, should prove popular despite, nay, because of, the simplicity of its archaic humours. More experienced playgoers might yawn over the inane plottings and inaner spooning of the play's two sentimental couples; might smile unkindly at the artless confidences which the characters address to their hearers; might wonder why the mere appearance of an elderly spinster should be held provocative of laughter. But even those who object to such horseplay as compels Mr. Penley's eccentric old gentleman to be ever tumbling off a chair or crawling under a table, will find the comedian's quaint tricks of intonation as funny as hitherto. The only pity is that Mr. Penley should elect to be quite inadequately supported: not one of his subordinates exhibits tolerable competence, much less vivacity. High spirits might vitalise even such poor stuff as "Uncles and Aunts," but it is Mr. Penley alone who acts at all whole-heartedly.

THE SUBURBAN PROGRAMMES OF THE WEEK.

If there is any modification observable in the current entertainments of the suburban theatres, it is in the direction of greater variety of programme. The touring West-End manager, for instance, is less in evidence than usual. Mr. Martin Harvey, who is visiting the Coronet Theatre in "The Only Way," and Mrs. Langtry, who presents "A Royal Necklace" at the Broadway, New Cross, are still "on the road," and both, curiously enough, make this week their first London reappearance. Melodrama, again, by mere chance, is confined to fairly narrow limits. Thus "The Price of Peace" is to be found at Clapham, the "Still Alarm" at Islington, and "Woman and Wine" at the Pavilion, far East. Room in this way is secured for suburban representations of three recent West End successes, "The Second in Command" obtaining a home at Fulham; "The Adventure of Lady Ursula" being shown at Brixton; and "Mrs. Dane's Defence" being enacted at the Alexandra, Stoke Newington. Musical comedy, however, maintains its vogue. "San Toy" is at the Borough, Stratford; "The Messenger Boy" at Kennington; the "Geisha" at the Camden; and the "French Maid" at the Crown, Peckham. While a new comic opera, adapted from the French—"The Little Innocents" it is called—is the Metropole's special attraction.

NEW FEATURES AT THE VARIETY THEATRES.

In the music-hall world the most recent event has been the production of the Empire's picturesque ballet, "Old China," detailed notice of which must be deferred till next week. For the present, it must suffice to say that "Old China," like its companion divertissement "Les Papillons," seems quite secure of popular favour. The rival house, the Alhambra, has also its two ballets, "Inspiration" and "Gretna Green," the latter and newer already a great success; and can boast, besides, a delightful "turn" in the dancing of Miss Katie Seymour and her troupe. A few yards away the Hippodrome offers the exciting spectacle of Miss Claire Heliot's performing lions—very sedate beasts, though—as well as a realistic fox-hunt and various first-rate circus amusements. At the Palace hard by, Miss Marguerite Cornille and Mr. Herbert Campbell head a long list of acceptable entertainers; while Mr. Dan Leno, "exclusively engaged," is the great attraction at the Pavilion. All three syndicate houses, however, are well furnished just now with comedians, though they have to share between them the more popular favourites. Still, the Oxford has its special feature in the tableau poses of the statuesque Diane de Fontenoy, and the Tivoli this week sees the last and first appearances respectively of Miss Elsie Fay, the clever Sousa imitator, and Miss May Hamaker, a capable violinist and vocalist, and presumably, like Miss Fay, an American visitor.

MR. HERBERT GLADSTONE'S WEDDING.

The marriage of Mr. Herbert Gladstone, M.P., with Miss Dorothy Paget, youngest daughter of Sir Richard Paget, brought together a large crowd in St. Andrew's Church, Wells Street, notwithstanding the great pageant of the home-coming of the Duke and Duchess of Cornwall that was simultaneously going forward in the streets. Politics could not be wholly forgotten in anything concerning the bridegroom; and Earl Spencer, Lord Carrington, Lord Brasse, Lord Tweedmouth, and others may be said to have done honour by their presence to the son of his father—their old colleague and chief. But party strife was far removed. The Duke and Duchess of Somerset, the Duchess of Wellington, the Countess of Idlesleigh, and other names stood for true Tory blue, and the Government's Whips themselves were unofficially represented by Mr. W. Hayes Fisher. Mr. T. P. O'Connor and Mr. F. C. Gould were also there. The bride (who bravely wore opals) had for bridesmaids Miss Hylda Paget, her sister; Miss Katherine Horner, her cousin; Miss Evelyn Gladstone, Miss Dorothy Drew, Miss Mary Lyttelton—all relatives of the bridegroom; and Miss Dorothy Carleton and Miss Clarissa Tennant; while Mr. Herbert Whitbread was with the bridegroom as best man. The Rev. Stephen Gladstone performed the ceremony; the Bishop of Rochester gave the address; and the Dean of Lincoln and the Rev. Harry Drew were among the other clergy present. Lady Paget afterwards held a large reception at her house in Queen Anne Street, Cavendish Square, and, later, Mr. and Mrs. Herbert Gladstone left for Monk's Hatch, lent to them for the honeymoon by Mr. and Mrs. Andrew Hitching. The popularity of both the bridegroom and the bride ensured a large collection of presents. First among these in general interest was the inkstand presented by the King.

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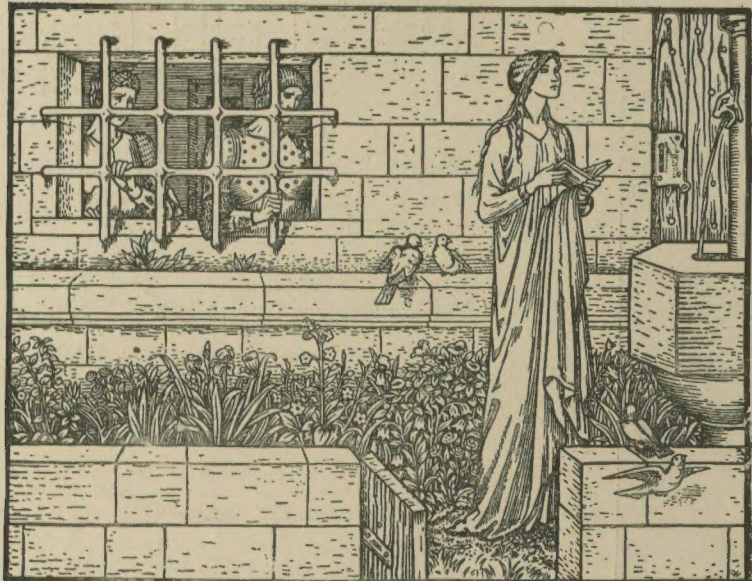
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DESIGN FOR THE FIRST PAGE OF "THE PROLOGUE."



DESIGN FOR "THE SQUIRE'S TALE."



DESIGN FOR THE FIRST PAGE OF "THE KNIGHT'S TALE."



DESIGN FOR "THE ROMAUNT OF THE ROSE."

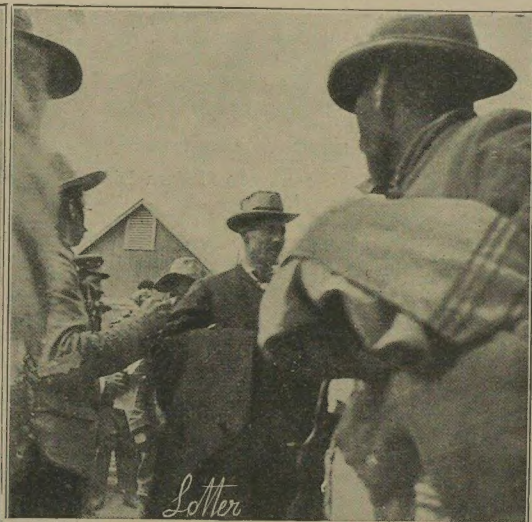
SPECIMENS OF THE BURNE-JONES DESIGNS FOR THE KELMSCOTT CHAUCER, PURCHASED BY MR. QUARITCH FOR £800 AT THE SALE OF THE ELLIS COLLECTION, NOVEMBER 4.—[REPRODUCED BY PERMISSION OF MR. QUARITCH.]

ARRIVAL OF LOTTER AT MIDDELBURG ON HIS WAY TO EXECUTION.



Photo. Midland News, Cradock.

READING THE DEATH-SENTENCES AND COMMUTATIONS AT CRADOCK.



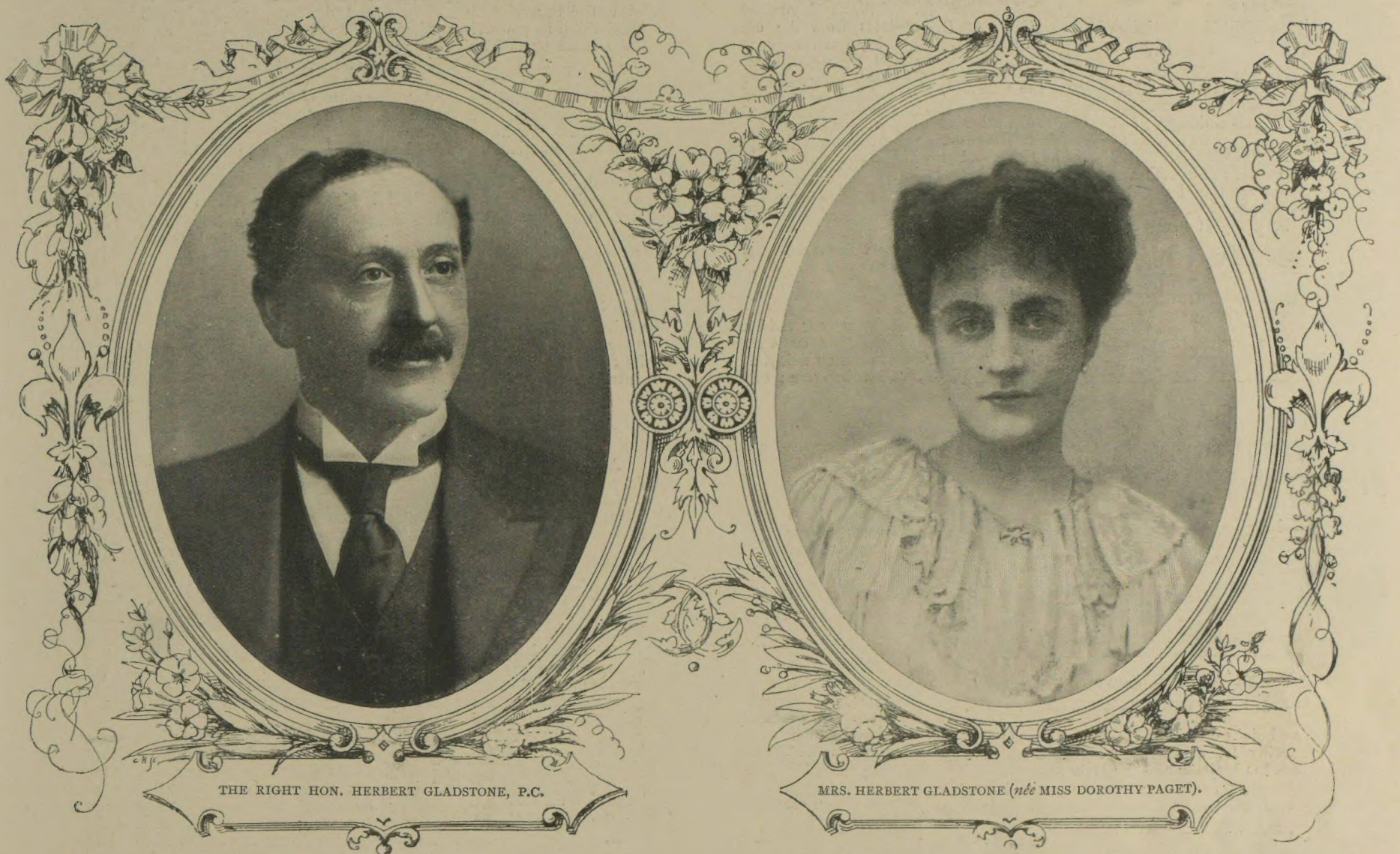
Lotter

COMMANDANT LOTTER, who surrendered with his men to Colonel Scobell, at Groenkloof, on Sept. 5, and was shot at Middelburg on Oct. 11, was the first important Cape rebel to be executed for his crimes. A number of death-sentences passed on rebels of the district captured in the descent on Lotter's commando were publicly promulgated in the Market Square at Cradock by order of Lord Kitchener, the sentences being commuted to penal servitude for life. A royal salute was called for after the ceremony.



Photo. Midland News, Cradock.

THE SENTENCING OF THIRTY OF LOTTER'S COMMANDO IN THE MARKET SQUARE AT CRADOCK.
THE LAST OF LOTTER'S COMMANDO.



THE MARRIAGE OF MR. HERBERT GLADSTONE ON NOVEMBER 2.

PORTRAITS BY ROSEMONT, LEEDS, AND H. H. H. CAMERON.



THE DEFENDING FORCE IN THE DEVIL'S HIGHWAY AFTER THE BATTLE:
HARROW CADETS IN FRONT.



A SANDHURST CYCLIST BRINGING NEWS FROM THE FRONT
TO THE ETON CADETS.



THE DULWICH CADETS.

THE PUBLIC-SCHOOLS' FIELD-DAY AT CAMBERLEY ON NOVEMBER 1.

PHOTOGRAPHS BY A. H. FRY.

OUR ILLUSTRATIONS.

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.

The storms which attended the *Ophir* on her return voyage across the Atlantic pursued her up the Channel, and the idea of putting into Portland for Thursday night, Oct. 31, had to be abandoned. According to the original programme, the King, on board the *Victoria and Albert*, should have met the returning voyagers at the Needles, but this was impossible, and accordingly the *Ophir* made the Isle of Wight at once, and cast anchor for the night in Totland Bay. On her voyage up Channel, the *Ophir* was escorted by the Channel Fleet, an imposing array of six



THE WINNER OF THE CAMBRIDGESHIRE STAKES, OCTOBER 30: MR. WHITNEY'S WATERSHED.

battle-ships and eight cruisers. From the time the *Ophir* was off the Scilly Isles, wireless telegraphic messages passed between his Majesty and the Duke.

On Friday morning, although the sea remained rough, the weather had greatly improved. Seaward there was still some haze, but the sun shone brightly, and everything seemed propitious for the great ceremony of the morning. The *Victoria and Albert*, with King Edward, Queen Alexandra, and the children of the Duke and Duchess, left Portsmouth Harbour at ten o'clock instead of at eleven, as had been originally intended. When the yacht put out to sea, a royal salute boomed from the war-vessels at anchor, and as the first gun flashed from the *Victoria* the little Prince Edward and his brother seized her Majesty's hands and raced with her across the deck to watch the firing. When at length the King's yacht came alongside the *Ophir* a steam-barge was lowered, and his Majesty embarked, with the intention of going on board. The sea, however, was running too high to permit of this, and, accordingly, the Duke and Duchess came down the companion-ladder to exchange greetings with the King. By three o'clock Portsmouth was on the alert for the ceremonial of the entry of the vessels. The officers of the district, including Lieutenant-General Sir Baker Russell and Rear-Admiral Fawkes, attended in full uniform at the South Railway jetty, where guards of honour were posted. Close to the pre-arranged time the guns of the fleet were heard again, and the *Victoria and Albert* came on under easy steam. As she drew near, the King and Queen, with the royal grandchildren, were again despatched on the after-bridge, his Majesty coming to the salute as the band struck up the National Anthem, and the seamen raised hearty cheers.

Twenty minutes later the *Ophir*, which had come up the harbour amid a scene of unparalleled enthusiasm, was moored to the jetty, and the Duke and Duchess prepared to come ashore. Some delay was caused while their Royal Highnesses took leave of the officers who had accompanied them on their voyage. Passing along the jetty to the *Victoria and Albert*, the Duke and Duchess went up the gangway, at the top of which the King and Queen and the royal children were waiting to receive them. The greetings—of which the public had, properly enough, only the merest glimpse—were understood to have been of the most affectionate kind.

In the evening the Duke and Duchess dined with the King on board his Majesty's yacht *Victoria and Albert*. All the vessels in Portsmouth Harbour were illuminated, and there was a display of rockets from the Green Wharf. The contour of the ships was indicated by lines of glow-lamps, and the scene was picturesque in the extreme. Saturday dawned brilliant and cloudless. The ships were dressed by nine o'clock, and immediately after breakfast his Majesty came ashore to select some relics of the old yacht *Elfin*. The royal children visited their parents on board the *Ophir*. Shortly after nine o'clock Mr. Emanuel, the Mayor of Portsmouth, accompanied by the Corporation, attended in the saloon of the *Ophir* and presented an address of welcome to the Duke. Thereafter the Mayor went on board the *Victoria and Albert*, and was presented to the King. Shortly before eleven the royal party left the ships, amid enthusiastic cheers, led by the *Ophir's* boatswain, while the band played "Auld Lang Syne." The train was in charge of Mr. Forbes, general manager of the London, Brighton, and South Coast Railway, and other high officials of the company, and its safety was ensured by a small army of 700 hand-signallers posted within seeing distance of each other all the way from Portsmouth to London. *Victoria* was reached a minute or two before one o'clock, and the royal party was received on the platform by the Duke and Duchess of Connaught, the Prime Minister, and the principal members of the Cabinet. Official representatives of the Colonies were also assembled, and presented an address to his Majesty. Sir Andrew Clarke, Agent-General for Victoria, then presented an address to the Duke of Cornwall on

behalf of the representatives of Canada, New Zealand, the Cape of Good Hope, and Natal. The Duke of Norfolk, as Mayor of Westminster, was the bearer of an address from the citizens. From the station, which has been magnificently decorated, the royal procession shortly emerged, headed and closed by an escort of Life Guards. The King and the Duke, followed by the Queen and the Duchess, drove by way of Grosvenor Gardens, Grosvenor Place, Hyde Park Corner, Piccadilly, and St. James's Street to Marlborough House. For hours before the appointed time, great crowds had assembled along the line of route, which was everywhere gaily decorated, and as the procession passed, the reception lacked nothing to prove to the Duke and Duchess how heartily they were welcome on their return from a memorable tour. On reaching Marlborough House, the royal party immediately sat down to luncheon, at which the King presided.

THE CAMBRIDGESHIRE STAKES.

Rather a poor field contested the historic Cambridgeshire Stakes on Oct. 30. The competitors got away without much delay, and for nearly half a mile maintained an unbroken line; but shortly thereafter it was seen that the three favourites were not to make any appearance at the finish. At the Bushes J. Reiff, on Watershed, had secured a clear lead, although he was hard pressed by Osboch and Lascaris. In that order Watershed, Osboch, and Lascaris came in. Absolute outsiders occupied the fourth and fifth places, and the rest were practically nowhere. Only once before has the Cambridgeshire been won by an American horse, and that was twenty years ago, when Foxhall won both this race and the Cesarewitch.

THE PUBLIC-SCHOOLS FIELD-DAY.

The public-schools cadets held their annual autumn field-day on Nov. 1 near Camberley. The supposed Northern force was composed of cadets from Eton, Harrow, Charterhouse, Dulwich, Cranleigh, Reading, and Whitgift; while a Southern force was drawn from Winchester, Bradfield, Wellington, Bedford, Epsom, Tonbridge, and Lancing. Outpost duty had a conspicuous place in the exercises, which were directed by Lieutenant-Colonel Fleming, of the Staff College.

A NEW "ROYAL PORTRAIT" STAMP.

The new four-cent stamp, bearing the effigy of the Duchess of Cornwall, issued by the Government of Newfoundland to commemorate the recent Duke and the conclusion completes the series issued Queen King (when Wales), and Edward of have been previously. Not the least feature of the fact that imprint of the Bank Note N.Y.—surely thing for the allow on a British postage-stamp. But perhaps it is akin to the recent movement for the aquirement of everything British by American trusts.



STAMP ISSUED BY NEWFOUNDLAND TO COMMEMORATE THE DUCHESS OF CORNWALL'S VISIT. Supplied by Messrs. Horsley and Co.

THE LATE MRS. HANBURY.

Mrs. Elizabeth Hanbury, of Richmond, Surrey, a member of the Society of Friends, died on Oct. 31 at the venerable age of over one hundred and eight years. The youngest child of Mr. John Sanderson, she was born, in June 1793, in the parish of All Hallows, London Wall. Her father lived in Leadenhall Street, and delighted in his flower-garden at the back of it. Mrs. Hanbury



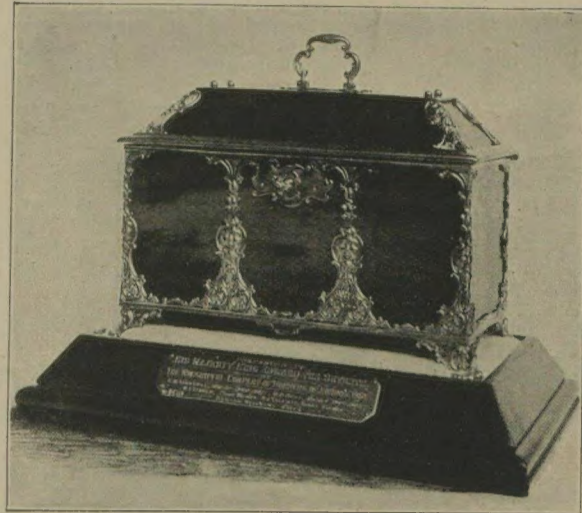
Photo. Gunn and Stuart.

THE LATE MRS. ELIZABETH HANBURY, LIVED 108 YEARS.

remembered being carried on the shoulder of a man-servant to see the illuminations celebrating the opening of the East India House in Leadenhall Street, long since pulled down. She remembered, too, the milking of the cows in Moorfields, where Finsbury Circus now is. With Mrs. Fry, she visited Newgate, and became a leader in the movement which brought about reforms in the treatment of female convicts, especially on board ship. In 1826 she married Mr. Cornelius Hanbury, and she leaves a son—his father's namesake—who is chairman of Allen and Hanburys, Limited.

THE HORNERS' GIFT TO THE KING.

The casket, which was originally intended for Queen Victoria, is made of selected specimens of the finest



HORN CASKET PRESENTED TO KING EDWARD VII. BY THE HORNERS' COMPANY.

British bullock-horn, and mounted with massive silver and gilt straps, and ornaments of the Early English style of chasing. It is supported upon four pierced feet, the whole resting upon an ebony plinth, on which is a silver plate bearing the names of the present and immediate past-masters, the wardens, and the clerk. The whole is enclosed in a handsome morocco case, and forms one of the finest specimens of the horners' art. The casket was designed and manufactured by Mr. Deputy Millar Wilkinson, of St. Michael's Alley, Cornhill, who is an old member of the Horners' Company and a past-master. It has been placed in the Horn Room at Osborne.

THE ELLIS LIBRARY.

At the sale of the Ellis Library, which took place on Nov. 4 at the rooms of Messrs. Sotheby, Wilkinson, and Hodge, the most noteworthy works disposed of were a beautiful copy of W. Blake's "Songs of Innocence and Experience," with plates coloured by himself. The work fetched £700, the purchaser being Mr. A. Jackson. The under-bidder was Mr. Quaritch. Eight of the Kelmscott Press publications were also on sale, and the most important lot was the collection of the original ink-drawings by R. Catterson Smith of the eighty-seven designs executed by Sir E. Burne-Jones for the Kelmscott Chaucer. The designs, for which the bidding started at £200, were finally knocked down to Mr. Quaritch for the sum of £800. A copy of the Chaucer itself, printed on vellum, went to the same purchaser for £520. This copy of the Kelmscott Chaucer was the first which has ever been offered for sale at auction. The bidding started at £250. Other important Kelmscott editions included "The Story of the Glittering Plain," the first book ever issued from William Morris's press—a presentation copy on vellum, which fetched £114. A Kelmscott Shakspeare brought £91; a Shelley, £89; Morris's "Well at the World's End," £56; and the Kelmscott "Sidonia the Sorceress," £48. The Ellis Collection also contained the first edition of Swinburne's "Atalanta in Calydon," which brought £66, and the first edition of Lamb's "Elia," which was sold at £77.

THE EAST COAST FISHERIES.

A record catch was made by the Yarmouth herring-fishers last week, their hauls for five days being returned at 7312 lasts, or 96,518,400 fish, over a third of which were landed on a single day. The catch of herrings at Yarmouth now totals 227,845,200 since September. Of recent years the number of Scotch boats which follow the shoals of herring and mackerel to the East Coast of England has been steadily increasing, and this year some four hundred luggers from Inverness, Banff, Kircaldy, and other Scotch ports have been working with the local boats at Yarmouth, in addition to between two and three hundred at Lowestoft. The arrival home of the fishing-vessels is quite an event, and a scene of great excitement is witnessed as boat after boat dips in between the piers at the mouth of the harbour, sunk low in the water by the weight of her "voyage" of fish, and with her deck scarcely visible through her silvery burden. The fish-markets are no less busy, English, German, Dutch, and Spanish buyers vying with one another. By midday the Waveney Dock at Lowestoft is so crowded with craft that it is possible to cross from the north to the south side over a bridge of boats. All the fish, however, that comes to the nets is not saleable; ten-foot blue sharks and thresher sharks fifteen feet long occasionally put in an unwelcome appearance. Scud, or horse-mackerel, small tunny, and garfish also have to be sorted from the catch. The coming of the fishers from the North is the signal for an invasion of the ports by an army of Scotch girls, whose business it is to make the herrings ready for smoking in the curing-sheds. Yarmouth fisherwomen are complaining of the invasion, but the employers say they have only themselves to blame.

PERSONAL.

An authoritative statement is made by the *World* with regard to the King's health. His Majesty had a slight cold at Balmoral, but he is now perfectly well. All the stories about an affection of the throat are false. The *World* suggests that people who circulate them should be punished by law; but this would be a difficult task.

Mr. Augustine Birrell, who is accustomed to measure his words, says that the stories of British inhumanity in South Africa are "foul and filthy lies." That is the proper answer to traducers, foreign and domestic. To say that the measures taken for the welfare of the people in the concentration camps are not adequate is quite another matter. A Commission is inquiring on the spot, and the Government, as the Chancellor of the Exchequer declares, is considering what sanitary precautions can be taken to cope with the death-rate.

Mr. James Alexander Rentoul, the new Judge of the City of London Court, is the eldest son of the late

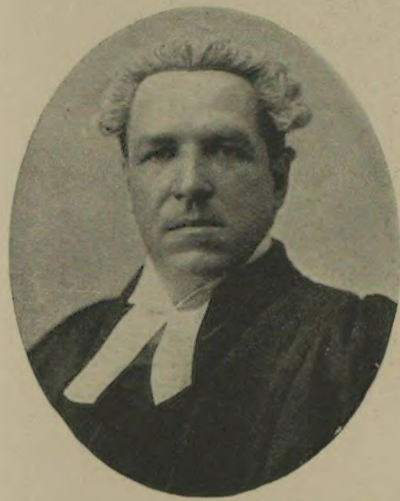


Photo. Elliott and Fry.
MR. J. A. RENTOUL, K.C.,
New Judge of the City of London Court.

Rev. Alexander Rentoul, D.D., M.D., of Manor Cunningham, County Donegal. He was educated at Queen's College, Galway, Queen's University, University of Berlin, and in Brussels, winning prizes and honours and scholarships in profusion. When he was called to the Bar in 1884 he likewise obtained first place and scholarship of one hundred guineas. Outside his profession Mr. Rentoul has had considerable experience in the conduct of affairs. He was returned as a member of the first London County Council; obtained a seat at the board of the Belfast Chamber of Commerce, and has represented East Down in Parliament for the last eleven years.

Prince Arthur of Connaught, whose figure in the uniform of the 7th Hussars was a prominent one at Victoria Station on the occasion of the home-coming of his cousins the Duke and Duchess of York, is not unlikely to be himself a visitor to a portion of the globe whence they have returned. A draft of his regiment has been ordered to the front, and though his Royal Highness has not yet qualified himself for service, he is very likely to be able to do so by the time another contingent of the 7th Hussars is requisitioned. Prince Arthur is his father's only son, and, as is well known, he has sacrificed a throne—that of his uncle, the Duke of Saxe-Coburg-Gotha—rather than cease to be an Englishman and defend, on occasion, his country's flag.

The Education Department is preparing a scheme for sending qualified teachers to South Africa to instruct the children of Boer refugees. No doubt this will be stigmatised as another proof of British barbarity.

Mr. C. Swinfen Eady, K.C., whose elevation to the Judicial Bench was announced on Nov. 5, will fill the Chancery Judgeship vacated by Mr. Justice Cozens-Hardy on his promotion to the Court of Appeal. The new Judge is the second son of Mr. George John Eady, of Chertsey, Surrey, and was born in 1851. Graduating at London University, of which he is now an LL.D., he was called at the Inner Temple in 1879, and took silk fourteen years later. He has had a large practice in the branches of the law which he will now administer. In 1894 Mr. Eady married Miss Blanche Lee



Photo. Elliott and Fry.
MR. C. SWINFEN EADY, K.C.,
New Chancery Judge.

The idiotic scheme for boycotting British commerce on the Continent is not making much progress. It was proposed that the dockers at various ports should refuse to unload British ships. As British shipping is indispensable to the prosperity of those ports, the idea has not been received with wild enthusiasm.

Fog has embraced London in these early days of November. On one evening three theatres closed their doors. It was probably feared not that there would be no audiences, but that some of the players would be unable to appear. A cab-horse tried to enter the Athenæum Club as if it were a Bishop; and personally-conducted parties had to be shown the way from Pall Mall to Piccadilly.

The King has appointed the Rev. James William Adams, V.C., Vicar of Stoke Bardolph, Norfolk, to be one of his Chaplains in Ordinary in place of the Bishop of Durham. Mr. Adams does not often preach in London.

The Forces have a Bishop for their new Chaplain-General. The Right Rev. John Taylor Smith, D.D.,

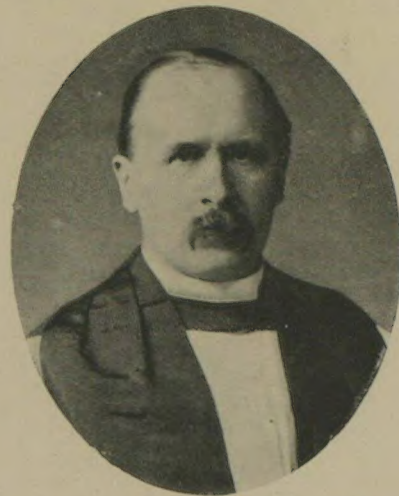


Photo. Elliott and Fry.
THE RIGHT REV. J. TAYLOR SMITH, D.D.,
New Chaplain-General to the Forces.

was born at Kendal, was educated at St. John's Hall, Highbury, was ordained deacon in 1885, and priest in the following year. A curacy at St. Paul's, Penge, lasted for five years, and ended in 1890, in which year he became Canon of St. George's Cathedral, Freetown, and Diocesan Missioner of Sierra Leone. Five years later, when our forces went to the Ashanti Expedition, Dr. Taylor Smith went with them. In 1886 he became Honorary Chaplain to Queen Victoria, and a year later he took the mitre as Bishop of Sierra Leone.

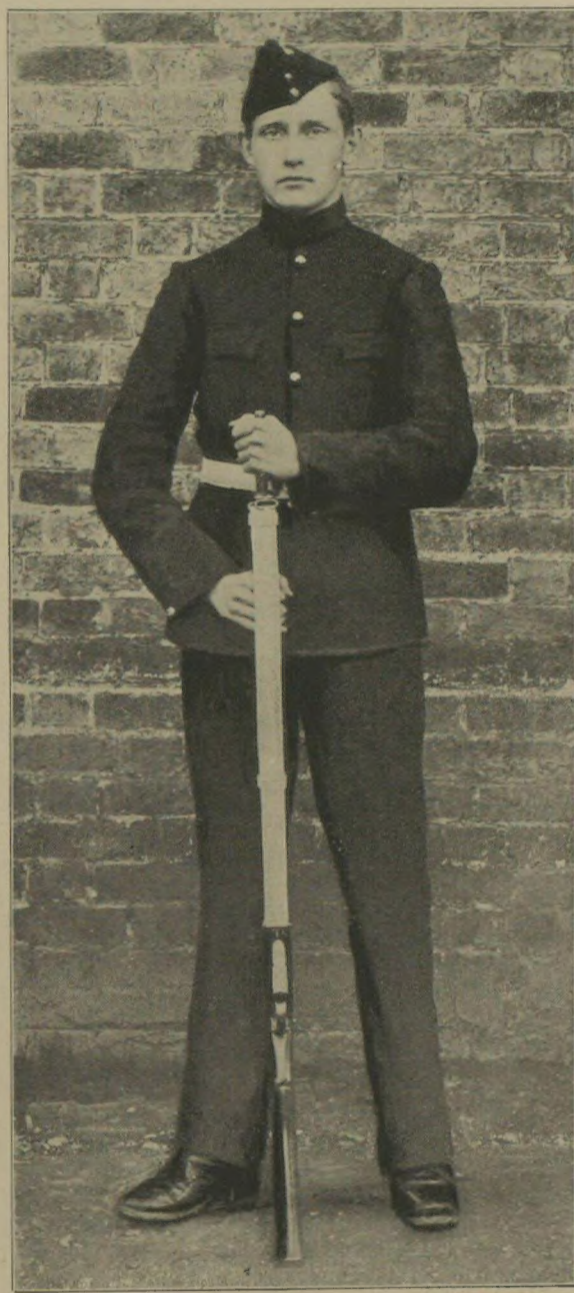


Photo. Russell.
H.R.H. PRINCE ARTHUR OF CONNAUGHT,
WHOSE REGIMENT IS ORDERED TO SOUTH AFRICA.

Sir Herbert Hardy Cozens-Hardy, who nearly three years ago became a Judge of the Chancery Division of the High Court of Justice, has now become a Lord Justice of Appeal. He was born at Letheringsett, in Norfolk, just sixty-three years ago, the second son of the late Mr. William Hardy Cozens-Hardy; and he was educated at Amersham School, and then at University College, London, of which he later became a Fellow. He has been a Bencher of Lincoln's Inn, and Chairman of the General Council of the Bar, and he sat in Parliament, as a Liberal, for North Norfolk between the years 1885 and 1899.



Photo. Elliott and Fry.
MR. JUSTICE COZENS-HARDY,
New Lord Justice of Appeal.

It is said that at the instance of the Emperor Francis Joseph, the King and Queen have consented to remove the ban from the Duc d'Orléans, who has been boycotted in every Court in Europe for the last eighteen months. His reception at the English Court is not likely to be other than merely formal.

Max O'Rell has been telling the Paris journalists that as they do not travel, they can know nothing about the affairs of other countries. Their ignorance, he says, is especially unfortunate in regard to England. If they had lived here they would know that England is the one "absolutely free country" in the world. Max O'Rell is not unmindful, after all, of what he learned during his long sojourn among us.

Much stir has been made at Rome by an agitation among the Sicilian priesthood for relief from the obligation of celibacy. A pamphlet on the subject has been written as an appeal to the Holy See. It is not expected that the movement will be countenanced.

"I deeply regret the loss of Colonel Benson." "In Colonel Benson the Service loses a most gallant and capable commander, who has invariably led his column with marked success and judgment." These tributes come from a Commander-in-Chief whose praise is praise indeed; and they accompany the announcement of the attack made on the column at Brakenlaagte, twenty miles to the north-west of Bethel, which on Oct. 30 cost us in casualties a dozen officers and sixty men.



Photo. Russell.
THE LATE COLONEL G. E. BENSON,
Died of Wounds Received at Brakenlaagte.

Colonel Benson belonged to the Royal Artillery, and had seen a good deal of service, mostly in the Sudan. He was present at the battle of Hasheen, where he was slightly wounded, and at the destruction of Tamai. In 1895 he went to Ashanti under Sir Francis Scott, and, in the following year, to Dongola with General Kitchener as Brigade-Major of the Mounted Corps. His latest official rank was that of Staff officer in the Rustenburg command.

As the Boer leaders in Europe are said to be talking of reprisals for the execution of rebels in Cape Colony, they should study Lord Kitchener's remarks on this point in his letter of Sept. 22 to Mr. Steyn. He reminded that worthy of the penalties inflicted by General Botha and others on burghers who had taken the oath of neutrality. If the Boers are justified in punishing what they consider treason, what is the sense of denouncing the British authorities for shooting rebels?

By a very small majority the French Chamber has decided not to discuss a resolution calling on the British Government to remove the concentration camps to "neutral territory." For this relief much thanks. The Chamber has sufficient occupation with its own affairs without meddling with ours.

The elevation of Mr. Arthur Richard Jelf, K.C., to the Judicial Bench removes from among leaders of the Bar a counsel of long and tried experience, famous as a raiser of "points of law." The son of the late Rev. R. W. Jelf, D.D., and Fanny, Countess Schlippenbach, of Prussia, he was born in 1837, was educated at Eton and Christ Church, Oxford, and called to the Bar at the Inner Temple in 1863. Fortwenty-two years he has been Recorder of Shrewsbury; and in 1867 he married Jane, youngest daughter of the late Rev. William Clark King, Vicar of Northam.

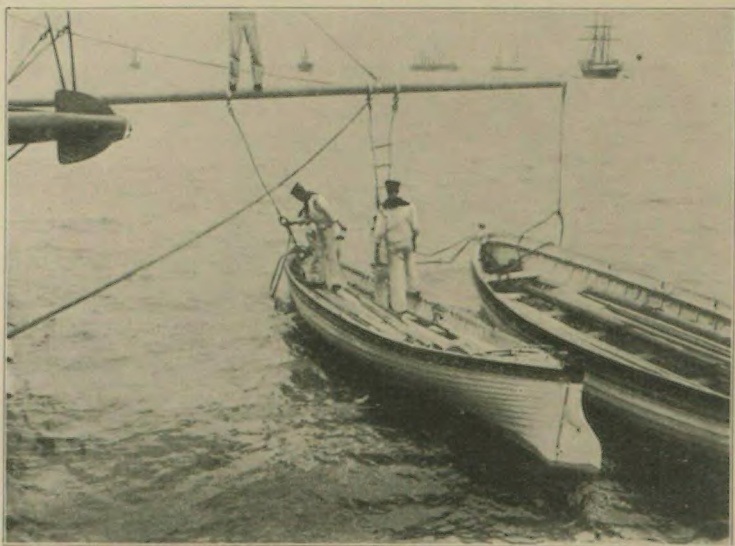


Photo. Russell.
MR. A. R. JELF, K.C.,
New Judge in the Chancery Division.

After a long wrangle, M. Santos Dumont has been awarded the Deutsch prize for his aeronautic achievements. The Paris club of aeronauts decided the point by a majority of thirteen to nine. To mark his sentiments towards the minority M. Santos Dumont has resigned his membership of the club. There is no doubt that he was subjected to a most ungracious opposition, for no better reason than that he does not happen to be a Frenchman.

Archdeacon Diggle, who succeeds the late Canon A. J. Robinson as Rector of St. Martin's, Birmingham, took a First Class at Oxford, and has had a distinguished career in the Liverpool diocese. He was a close friend of the late Bishop Fraser, and wrote an interesting account of the Bishop's "Lancashire Life." Mr. Diggle is an able preacher and an excellent organiser. In going to Birmingham he will resign his Canonry of Carlisle and the Archdeaconry of Westmoreland.

LIFE ON BOARD A TRAINING-SHIP: THE MAKING OF BRITISH SAILORS.



BOYS MOORING BOATS TO THE BOOM ON THE STARBOARD SIDE OF THE TRAINING-SHIP.



BOYS LEARNING TO STEER: PHOTOGRAPH TAKEN WHILE THE SHIP WAS ROLLING HEAVILY.

The advent of steam has not banished from the British Navy instruction in the management of the sailing-ship, and, indeed, a training in ropes and rigging has been termed the Latin and Greek of seamanship. The boys spend the first ten months of their career in one of our

morning, and after stowing hammocks must clean and scrub the decks. At six they have breakfast. An hour later the boys have a lesson in navigation and sailing. At half-past nine comes inspection, followed by prayers; and during the day various duties are performed, such as taking soundings,

occasionally given, when the boys may rest on the deck. On Saturday the ship is thoroughly cleaned for the Captain's inspection on Sunday morning. On that day, after Divine service, the "liberty" boys are allowed to go ashore for a few hours. Boys under



THE QUARTERMASTER PIPING "LIBERTY BOYS, FALL IN."

great training-ships learning gymnastics, boat-pulling, pointing and grafting ropes, the use of the compass, helm and sail drill, and the like. They are then transferred in detachments to the training brig or sloop to learn practical seamanship. They rise at five in the

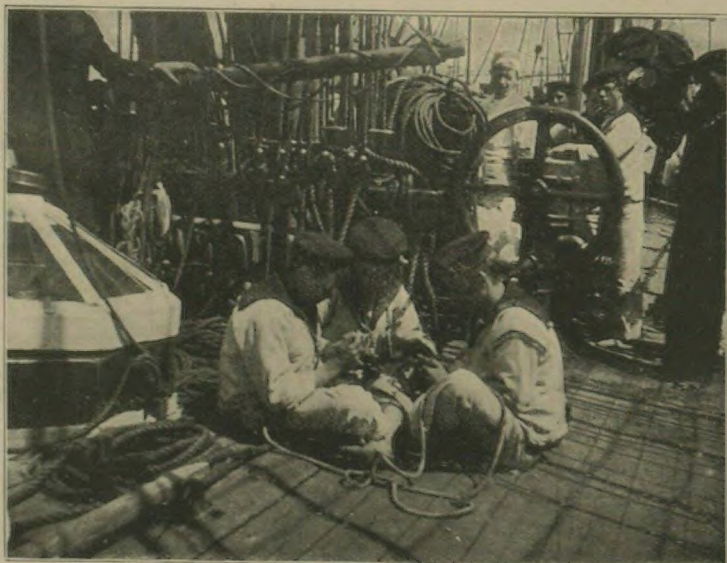
HEAVING THE LEAD:
"BY THE MARK SEVEN!"

steering, weighing anchor, and so forth. In the evening the ship returns to port, anchor is dropped, the yards are squared, and the boys go below to supper. After supper they wash clothes, wash down the decks, hoist the boats, and then "turn in." During the day's work a "stand easy" is



"BOYS, STAND EASY!" RESTING ON THE DECK, PORT SIDE.

punishment get no liberty, but have the unpalatable task of rowing their better-behaved comrades ashore. After six or eight weeks' sea-training the boys return to their ships for gunnery work. "A life not bad," as Mr. Gilbert sings, "for a hardy lad" is that of the British tar to-be.



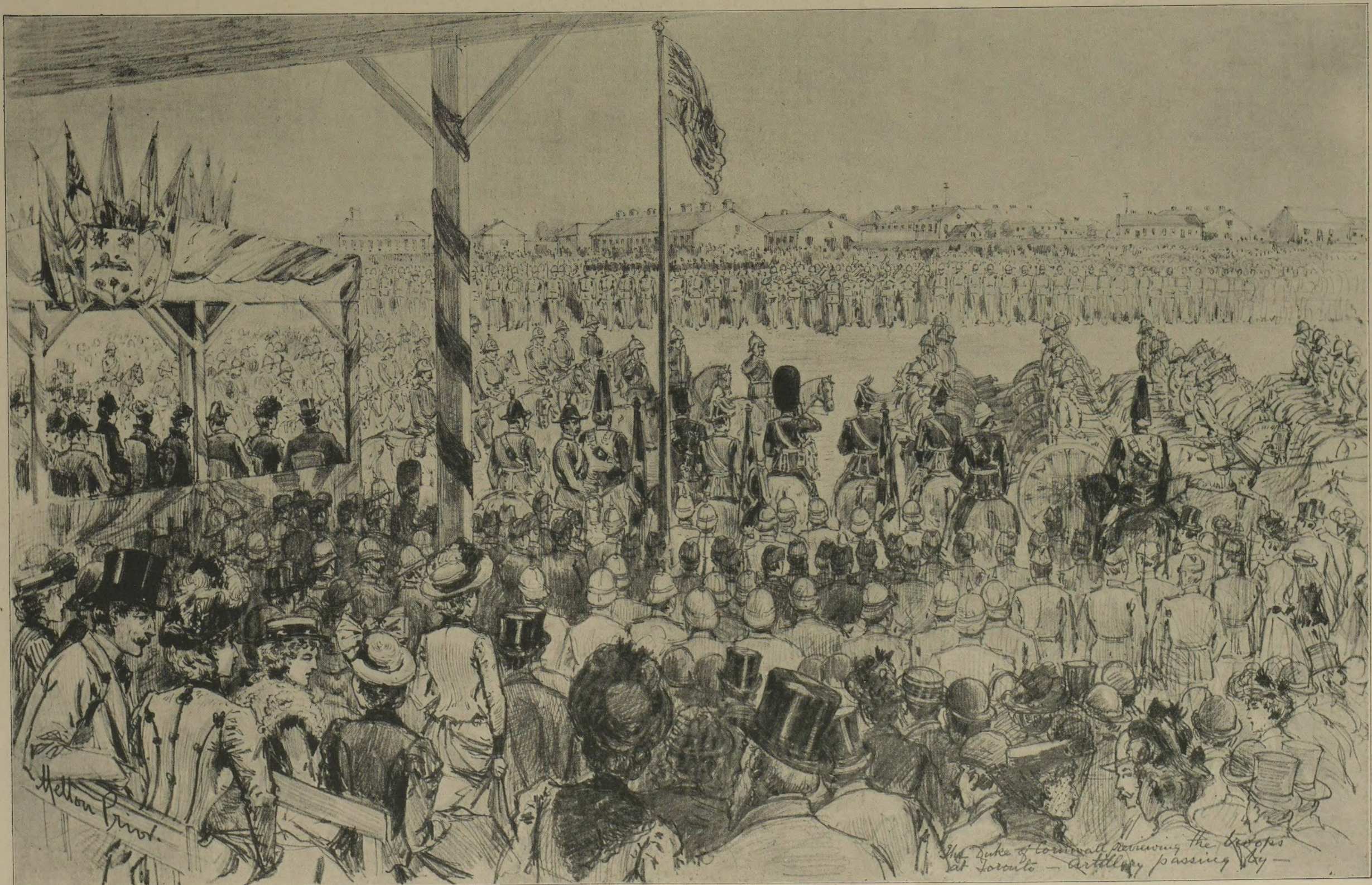
BOYS LEARNING TO POINT AND GRAFT ROPES.



PAY-DAY: BOYS RECEIVING THEIR MONEY.

THE ROYAL COLONIAL TOUR.

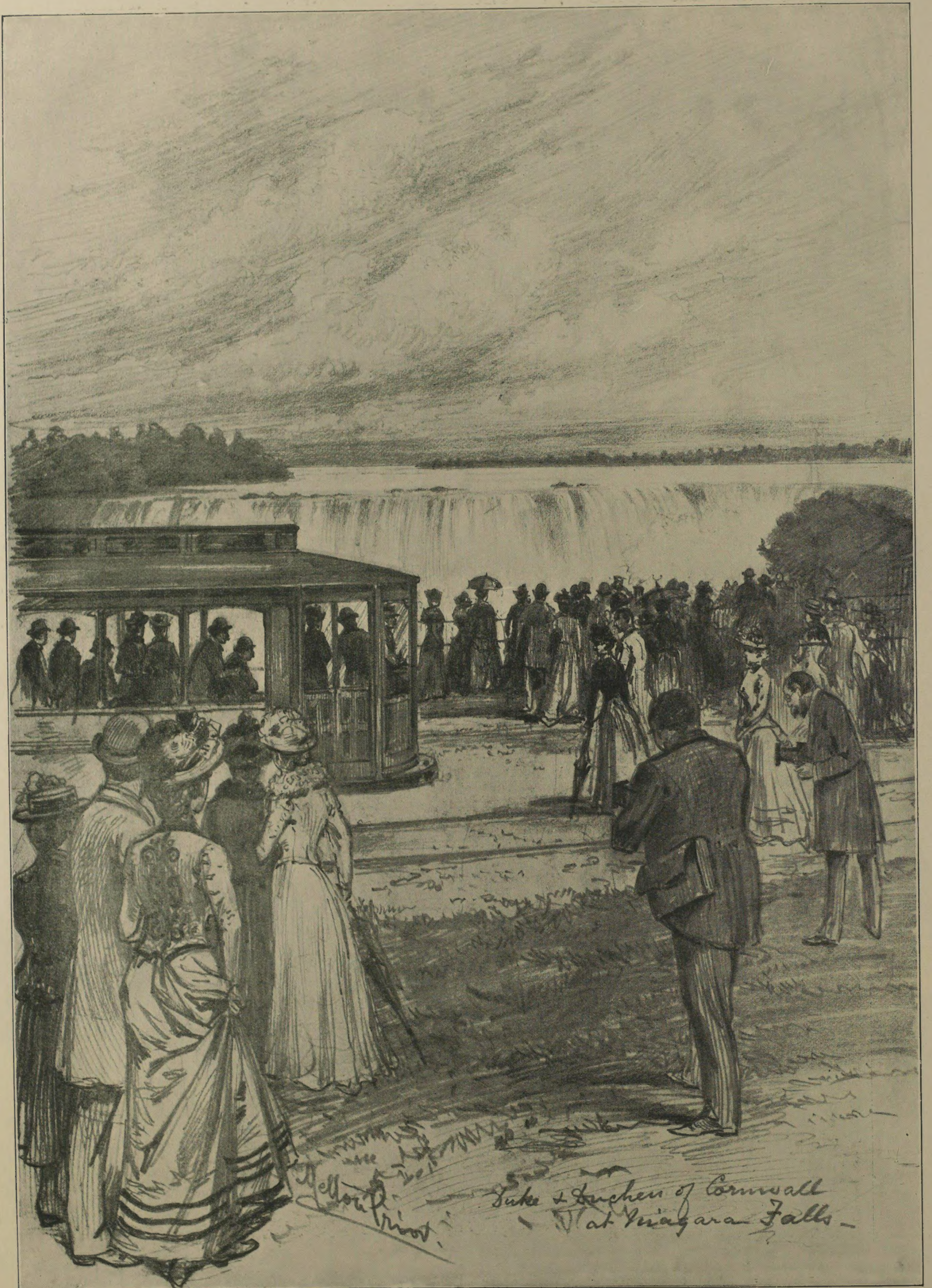
SKETCH (FACSIMILE) BY MELTON PRIOR, OUR SPECIAL ARTIST IN CANADA.



THE DUKE OF CORNWALL REVIEWING THE TROOPS AT TORONTO: ARTILLERY PASSING THE SALUTING-POINT, OCTOBER 11.

THE ROYAL COLONIAL TOUR.

SKETCH (FACSIMILE) BY MELTON PRIOR, OUR SPECIAL ARTIST IN CANADA.



THE DUKE AND DUCHESS OF CORNWALL AT NIAGARA FALLS, OCTOBER 13.

THE ROYAL COLONIAL TOUR.

SKETCH (FACSIMILE) BY MELTON PRIOR, OUR SPECIAL ARTIST IN CANADA.



THE DUKE AND DUCHESS OF CORNWALL AT HAMILTON: THE MAYOR READING AN ADDRESS OF WELCOME, OCTOBER 14.

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.



HIS MAJESTY, IN HIS YACHT, PASSING THROUGH THE CHANNEL FLEET TO MEET THE "OPHIR," NOVEMBER 1.
DRAWN BY HAROLD WYLLIE, OUR SPECIAL ARTIST AT PORTSMOUTH.



Photo. Cribb, Southsea.

THE ROYAL CHILDREN GOING ON BOARD THE "OPHIR."



Photo. Cribb, Southsea.

START OF THE ROYAL TRAIN AT PORTSMOUTH: THE FIRST OF THE 700 HAND-SIGNALLERS PASSING THE TRAIN THROUGH HIS SECTION.



THE "OPHIR" ENTERING PORTSMOUTH HARBOUR.

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.

DRAWN BY H. C. SEPPINGS WRIGHT, OUR SPECIAL ARTIST AT PORTSMOUTH.

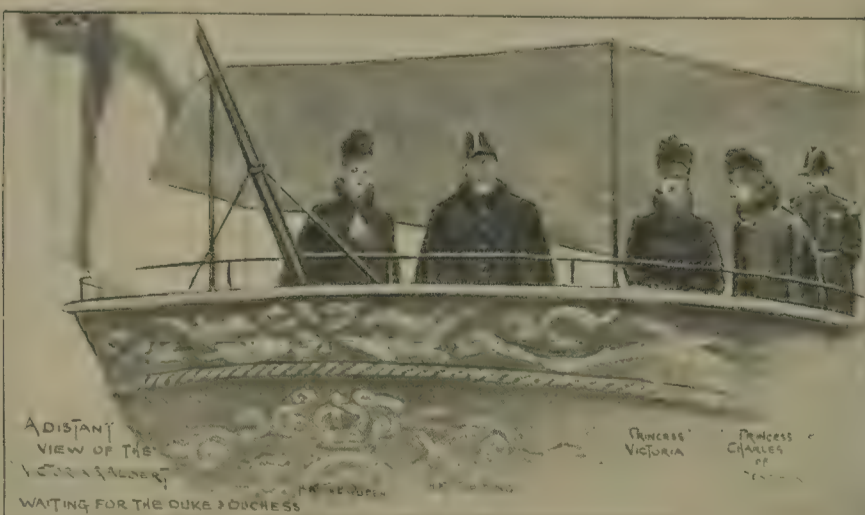


THE ILLUSTRATED LONDON NEWS, NOV. 9, 1901.—697

THE RETURN OF THE "OPHIR," PORTSMOUTH HARBOUR, NOVEMBER 1.

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.

DRAWN BY RALPH CRAVER, OUR SPECIAL ARTIST AT PORTSMOUTH.



RALPH CRAVER
1901

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.

DRAWN BY H. C. SEPPINGS WRIGHT, OUR SPECIAL ARTIST AT PORTSMOUTH.



SAILORS AND MARINES OF THE "OPHIR" CHEERING THE DUKE.

As his Royal Highness stepped on shore the sailors and marines rushed to the ship's side, and cheered heartily.

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.

DRAWN BY OUR SPECIAL ARTIST, A. FORESTIER.



THE KING'S CARRIAGE PASSING UNDER THE ARCH AT THE CORNER OF EBURY STREET AND GROSVENOR GARDENS.

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.

DRAWN BY OUR SPECIAL ARTIST, ALLAN STEWART.



THE KING, THE DUKE, AND PRINCE EDWARD PASSING DOWN ST. JAMES'S STREET, NOVEMBER 2,

THE HOME-COMING OF THE DUKE AND DUCHESS OF CORNWALL AND YORK.



MAJESTY.

Juno (Escort).

Ophir.

Channel Fleet.

Victoria and Albert.

Ophir.

THE "OPHIR" AT SPITHEAD, NOVEMBER 1: HIS MAJESTY'S YACHT, WITH KING EDWARD ON BOARD, GOING TOWARDS PORTSMOUTH.
DRAWN BY F. T. JANE, OUR SPECIAL ARTIST AT PORTSMOUTH.

The "Ophir," after passing through the lines of battle-ships, stopped while the royal yachts went up harbour; she then turned about and followed in their wake.

LITERATURE.

NOTES ON NEW BOOKS.

Clementina. By A. E. W. Mason. (London: Methuen. 6s.)
The Right of Way. By Gilbert Parker. (London: Heinemann. 6s.)
A False Position. By A. M. Munro. (London: Fisher Unwin. 6s.)
Kim. By Rudyard Kipling. (London: Macmillan. 6s.)
The House with the Green Shutters. By George Douglas. (London: Macqueen. 6s.)
A Vanished Arcadia. By R. B. Cunningham-Graham. (London: Heinemann. 6s.)

The spirit of pure romance informs Mr. A. E. W. Mason's latest work, and the reader lays down "*Clementina*" with the conviction that in the hands of a competent artist, the old materials of historical fiction, the flights, combats, disguises, stolen love-makings, and hairbreadth escapes, possess a value that is perennial. We had, truth to tell, become weary of historical romance, and its abuse in America had lately prompted the belief that its last possibilities had been exhausted. Mr. Mason, however, may justly claim to have touched it into newness of life, and in so doing he has marked a distinct advance in his own literary development. It may be that he owes a debt to "*The Three Musketeers*," and certainly his Charles Wogan (readers of "*Parson Kelly*" will note the reminiscence) stands to his friends Gaydon, O'Tool, and Misset in somewhat the same relation as did d'Artagnan to Athos, Porthos, and Aramis, but his work does not on that account challenge comparison with Dumas. It is in its fabric not much stronger than the swiftly readable fiction of to-day; but for its slowness of body there is the compensation of an ethereal grace, a delicate spirituality, that lends a most engaging relief to the elements of mere physical prowess. Wogan, though of Homeric valour in combat, is withal a citizen of the city of dreams, into which his lady is one day to ride on his chosen charger. He meets her, sure enough, in the person of Clementina Sobieski, but honour and loyalty compel him to bring her home, not as his own bride, but as that of his master, the Old Pretender. The story of her captivity, escape, and flight, by Wogan's design and under his escort, is admirable of its kind, but the telling of their flight from themselves has seldom, if ever, been surpassed. One wonders how the writer is to justify the continuation of his tale after that astounding passage; and the fact that he does evade anticlimax is sufficient testimony to his dexterity. He could scarcely have succeeded, however, had he not been able to rally to his aid the forces of history; and to have done this adequately is surely the essence of historical novel-writing!

Total loss of memory, resulting from an accident causing a pressure on the brain, is a fruitful situation for the writer of fiction. It was used recently, if we remember rightly, by Mr. A. E. W. Mason as the *motif* of a dramatic short story; and Mr. Gilbert Parker makes it the pivot incident in his latest novel, "*The Right of Way*." The accident and consequent affliction are suffered by Charley Steele ("*Beauty Steele*" he is generally called, because of the red and white of his complexion), a lawyer of Montreal, with a cynical wit, and a monocle which he employs to point his arrogance. "*Beauty Steele*," however, is not a clever or vulgar *flâneur* or *poseur*. He is a complex character, compound of good and ill, upon which Mr. Parker has lavished, not unsuccessfully, great pains. The early chapters, which describe Charley Steele's down-grade career in Montreal, and especially his possession by the demon of drink, only prepare the way for the real story, which is the self-revelation of Steele when memory is restored to him by a surgical operation, and his new life and moral development in the light of that discovery. We will not follow with the reader the steps which lead to his ultimate self-sacrifice. They are many—we think too many. The long arm of coincidence is abundantly, if not unnecessarily, in evidence, and both action and sentiment have a tendency to be violent and jerky. A broader and simpler treatment would have been more effective. But "*The Right of Way*" is decidedly an interesting novel, with many of the elements of a popular success, and with, as well, those finer qualities which Mr. Parker has taught us to expect from him when he writes of French Canada.

"*A False Position*," Mr. A. M. Munro's new novel, is in many respects an admirable story. Yet the average reader might think it a poor thing. It runs to no great length, and its texture is somewhat thin. But within its limits it is a work of artistic completeness and precision; wise, balanced, moderate, and true. Just because it deals with the stuff of our common humanity, and makes no great initial demand upon the reader, we accept its conclusion with a quiet certainty that it must have happened in that very way: even so, we feel sure, would a similar complication work out in the daily life around us. When once Ralph Eyle hands over the estate that is lawfully his own to his brother Tristram—and the action, on Mr. Munro's showing, is very credible—the rest of the story seems to follow of necessity. That Ralph should marry, and that his ambitious wife should worry him to recover the estate, is just what we should expect to happen. That quiet truthfulness to ordinary life is Mr. Munro's main characteristic. His story does not

deal with great issues, and is written throughout in the minor key; but it is full of a quiet and honest workmanship.

It has been the fashion of many people of late to say that Mr. Kipling has been wasting his talent on current affairs. That is a matter of opinion: we take leave to disagree with them, and to believe that "*The Reformers*," to cite a recent example, has a value, and will sink into the public mind. But of the further opinion—that he was not likely to recover the ground he was supposed to have lost, and produce work equal to his earlier stories—Mr. Kipling has supplied a complete refutation in "*Kim*." He has never done anything better than this. Briefly, Kim O'Hara is a boy whose parents (they were Irish—the father had been a colour-sergeant of the Mavericks) had died and left him to be brought up among the natives. He becomes, "for the fun of the thing," the disciple of a Lama, who seeks the River in which runs the Water of Healing, and accompanies him through India in his search; but by the contrivance of Mahbub Ali, a Pathan horse-coper, and other of its agents, his steps and the Lama's are turned into the devious paths of the Secret Service. These are the bare bones of the story, and Mr. Kipling has clothed them wonderfully. The boy,

Let him turn to Chapter XI. of this story, to the incident of the Jat and his sick child, and E.23 and the railway journey to Delhi, and study how Mr. Kipling "does it"—we can give the aspiring young novelist no better advice than this. We repeat, Mr. Kipling has never produced anything better than "*Kim*," and in many ways he has never produced anything nearly so good. We must add a word in praise of Mr. J. Lockwood Kipling's illustrations to his son's book. They are reproductions from photographs of work done in some material in bas-relief.

We have not read for long a book so likely or deserving to raise keen, curious interest as "*The House with the Green Shutters*," by Mr. George Douglas. It is a Scotch story, but at the opposite pole from the novels of the so-called Kailyard school, with which it must inevitably challenge some comparison. In the use of "gude braid Scots," it goes beyond them. Mr. Douglas pursues his characters so hot-foot, and identifies himself so completely with the workings of their minds, that even the passages of pure narrative are not infrequently clothed with the language of the characters themselves. Yet whatever objection may be raised to his method, it cannot be denied that it is employed with a true artistic instinct for the preservation of tone; and unfamiliarity on the part of the reader with this generous and full-blooded speech of Ayrshire no more spoils for him the writer's effects than unfamiliarity with India is an obstacle to our realising the situations in Mr. Kipling's "*Kim*." It is in its reading and presentment of Scotch life and character, of course, that "*The House with the Green Shutters*" contrasts with the other novels to which we have referred. Incidentally, the diversity is raised by Mr. Douglas: "In Barbie, at least," he says, "your returning student is never met at the station with a brass band, whatever may happen in more emotional districts of the North, where it pleases them to shed the tear." It is notorious that, even in these "districts of the North," the untruth of the band and the tear is realised, if there is not always the honesty to acknowledge and resent it. That, on the other hand, Mr. Douglas in his reading errs on the side of hardness is, we think, scarcely open to doubt; though possibly it is to be explained by his selection of a *motif*, and his enthusiasm, already alluded to, in identifying himself with his characters. The subject is one which we have not the space to pursue further. Sufficient to say that "*The House with the Green Shutters*" is a novel of quite extraordinary ability. It has force, sweep, insight, intensity, and a rousing humour; and it is not wanting in proof that its author is as much at home when he likes in the King's English as he is in Burns' Scots. We expect to hear a great deal more of Mr. George Douglas.

In the East, in the lands whose people testify five times a day to the Unity of Allah and the honoured place of Muhammad his Prophet, there are story-tellers who can hold their audience spellbound through the "hours of fire." The Unbeliever, spectacled, helmeted, armed with Baedeker and bent on misunderstanding the largest number of things in the least possible time, may come to the outer edge of the charmed circle, and though he is destined to burn in unquenchable fire, to drink boiling water and suffer the other unpleasant penalties specified in Al Koran, he will be moved to something akin to delight by the story-teller's eloquence. He may not understand one word in ten, but the speaker is even more attractive than his words. Mr. Cunningham-Graham is the Eastern story-teller of modern English literature; it is hard to imagine the subject he could handle without adorning it. From the borders of the Sus country to Paraguay is a far cry, but Mr. Cunningham-Graham passes readily from Southern Morocco to South America, and from Berbers to Jesuit Fathers; and shows in his treatment of the latter subject all the literary gifts and rare powers of seeing and understanding that made his "*Moghreb-al-Acksa*" so remarkable. It is possible to hold views diametrically opposed to the author's, to believe that the greatest of the Bourbon Kings of Spain did wisely and well when he swept away the power of the Jesuits, whom he suspected of interference with his reforms; yet Mr. Cunningham-Graham persuades us to believe that the innocent many must have suffered for the guilty few, and that the Jesuits of Paraguay had worked well and honestly without other reward than the satisfaction born of the knowledge of good work well done. To the author, who looks with a sort of regretful contempt upon the products of latter-day civilisation, who has lived in the world's wild places, and numbered all sorts and conditions of wayfaring men among his friends, there is a subtle fascination in the old chronicles of the days when Bernal Diaz lived and fought and wrote piously, after the manner of his times. And this fascination, which is not difficult to understand; breathes through the pages of the book and bids the dry bones of ancient history live. Putting "*A Vanished Arcadia*" into our most frequented book-shelf, side by side with the inimitable "*Moghreb-al-Acksa*" and the delightful "*Thirteen Stories*," we seem to see again the story-teller defiant of the sun, a white-walled city beyond him, a mosque rising abruptly from the side of the market-place whereunto the tribes of men assemble.

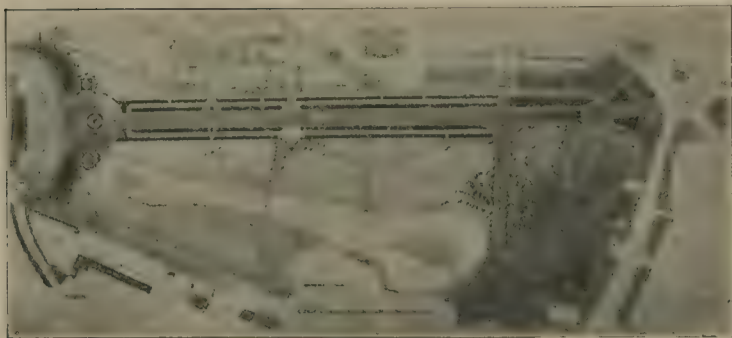


THE JAT AND HIS SICK CHILD.

Design by J. Lockwood Kipling. Reproduced from "*Kim*," by permission of Messrs. Macmillan.

Irish in blood, with all the knowledge of the East, a gamin of India, "town-crow not village-crow," alert, observant, deep, impulsive, generous, is surely one of the most fascinating figures in fiction, and the Lama, the horse-coper, Lurgan, Hurree Chunder, the Ressaldar, the widow of the hill Rajah, the woman of Shamlegh—all the Oriental types to whom we are introduced, as well as the white men who are links in the chain of the story's action, are presented with a force, certainty, and penetration that are marvellous. And not less remarkable than the figures are the scenes in which they move. The hot and crowded bazaars and packed square of Lahore; the third-class carriage in the train to Umballa; the inner courtyard in the Hindu house there, and the family gathered for the evening meal; the mud-roofed hamlet as the cattle came in from the grazing-grounds; the Grand Trunk Road, "such a river of life as nowhere else exists in the world"; the retinue of the Rajah's widow, the mango-grove where the Mavericks camped, Mahbub's caravan, Lurgan's house in Lucknow, and the room of Huneefa behind Azim Ullah's tobacco-shop; the city of Benares, the station of Delhi, the hills, Shamlegh, and the hill-villages: these and a hundred other scenes are flashed before our eyes in these pages, and the mind, unable to take in all the novel details, nevertheless receives an impression of them of the truth of which it has no possible doubt. But most wonderful of all is the art which brings the action of all these characters, and all this scenery, into the compass of four hundred pages. We have heard of schools and aids for the young novelist.

THE NATIONAL MEMORIAL TO QUEEN VICTORIA: PROJECTED DESIGNS.



GROUND PLAN OF DR. ROWAND ANDERSON'S SCHEME.



THE ACCEPTED DESIGN: MR. ASTON WEBB'S SCHEME VIEWED FROM BUCKINGHAM PALACE.

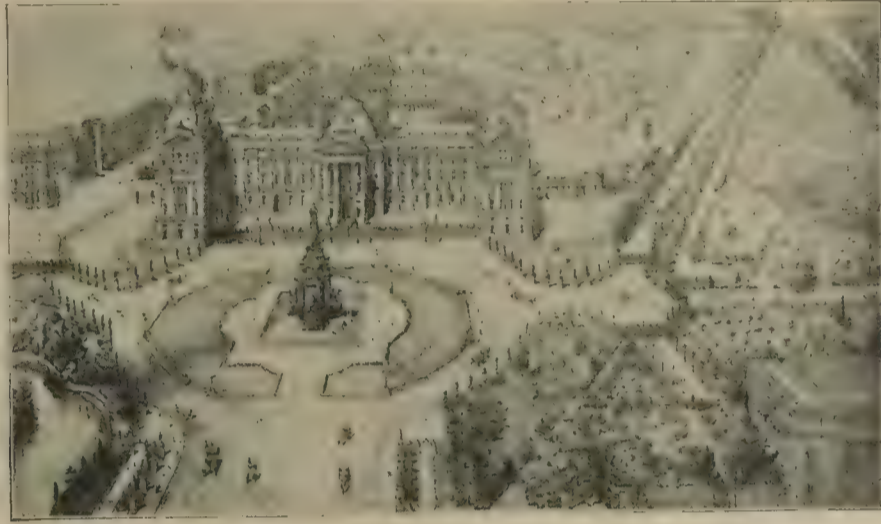
Last week we gave in a more extended form the successful design which Mr. Aston Webb has submitted for the architectural setting of Mr. Brock's memorial statue of Queen Victoria. We now repro-

Thomas Drew, the President of the Royal Hibernian Academy, proposed to rebuild the façade of Buckingham Palace, and would have erected a triumphal arch of great height at the eastern end. Mr. T. G. Jackson was not con-

additions to the statuary, and along the Mall would have placed figures of the chief monarchs, heroes, and patron saints of the nation. At Spring Gardens he would have erected a lofty arch bearing an equestrian statue of



DESIGN FOR GATEWAY AT SPRING GARDENS BY MR. ERNEST GEORGE.



DESIGN SUBMITTED BY SIR THOMAS DREW.

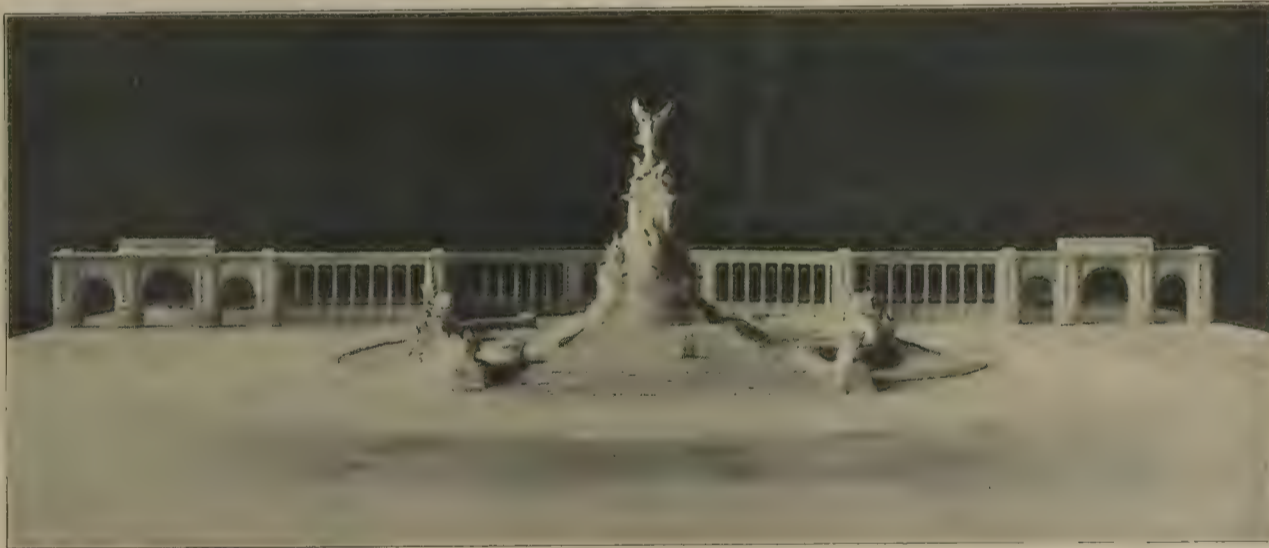
duce the chief unsuccessful designs which have been on exhibition at St. James's Palace. Mr. Brock's sketch model of the statue shows her Majesty seated surrounded by allegorical figures representing her virtues, and

cerned to bring his work into harmony with the architecture of the Palace. He designed fine royal entrances for the eastern end of the Mall, and his screen for the western end was accented with admirable pavilions. Mr. Ernest

Wellington. Excellent as are all the chief suggestions, there can be little doubt, after careful comparison of the designs, that the committee have chosen wisely. Of course, Mr. Aston Webb's design will not unlikely



DESIGN FOR ARCH AT THE EAST END OF THE MALL BY DR. ROWAND ANDERSON.



SKETCH MODEL OF THE MONUMENT BY THOMAS BROCK, R.A.

Upon this as centre the schemes of accessories have been designed.

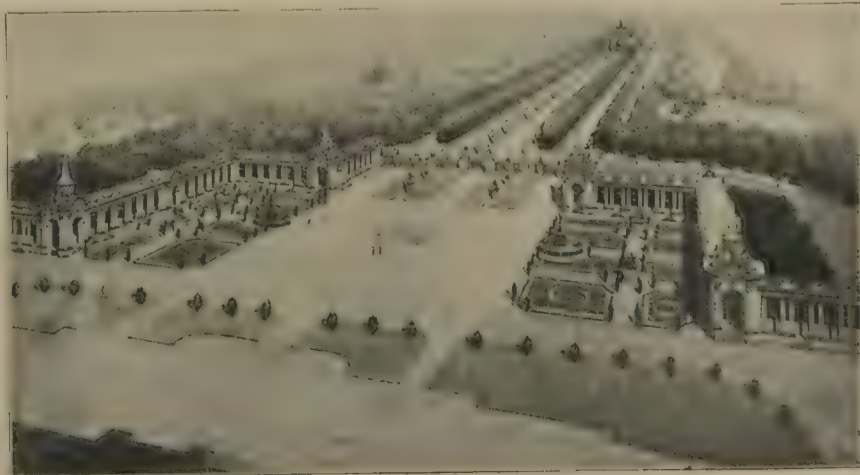
with "Fame" surmounting the whole group. The flanking parapets will bear representations of the Arts and Commerce on one side and of the Army and the Navy on the other, and below these will be fountains. Sir

George seems to have been less happy in his treatment of the setting of the statuary, but his gateway for the Charing Cross end is conceived in the finest classical spirit. Dr. Rowand Anderson proposed to make great

be modified in various particulars before it is finally completed. Mr. Brock's model, too, for the allegorical group of statuary is to be regarded merely as a sketch subject to alterations.



DESIGN FOR SEMICIRCLE OPPOSITE MARLBOROUGH GATE BY DR. ANDERSON.



DESIGN SUBMITTED BY T. G. JACKSON, R.A.

SCIENCE JOTTINGS.

BY DR. ANDREW WILSON.

Soap has been appropriately named "the great civiliser," and cleanliness has always been extolled as "next to godliness"—a phrase that many people believe is to be found within the pages of Holy Writ, whereas, I fancy, it comes from the Koran. There is no manner of doubt that the sanctity of dirt is an idea that finds no favour in the eyes of decent folk. One reads of mediæval saints who appear to have regarded a renunciation of soap and water as a highly meritorious phase of character. Happily, to-day dirt is regarded as a feature belonging to the nether world rather than to the upper sphere and the higher life, and so with the universal use of soap and water life is brightened equally with our pots and pans.

I never contemplate the soap advertisements (and they are many) at a railway-station, but I think of the civilising idea. More soap, less disease, might be a motto for the sanitarian, because cleanliness is the beginning and the end of all his particular labours in the way of repressing disease and prolonging life. I am writing in a railway hotel, and as my gaze alights on a wall in front of me I can count five announcements of as many kinds of soap displayed on the hoardings. This is a cheerful prospect, because one may argue that if soap-making were a declining industry, there would be no money forthcoming to pay the advertisement-contractor. Doubtless there is still a deal of dirt to be exterminated in the world. People exist for whose cleansing soaps that "won't wash clothes," but whose scrubbing virtues are high, would be required. In the slums a sanitary mission, armed with hot water and soaps of this description, would work a wondrous revolution of a social kind. The only difficulty in this direction would be the necessity of a special Act of Parliament and an efficient force of police by way of assisting to remove matter which exists "in the wrong place."

While we are all patrons of the soap-makers, it is somewhat discouraging to find the *Lancet* talking about "dry cleaning" as a kind of virtue. I have always regarded that process as applying to fabrics alone, but it seems the human skin is to be included in the list of articles to which it is applicable. What the medical journal means is that certain people—mostly of the fair persuasion—complain that soap irritates their skins, and with the view of avoiding such effects they are advised to wipe their faces with a dry towel. I should wish the writer of the *Lancet* paragraph to abide with me occasionally in certain manufacturing centres, where the air is laden with greasy dust that makes frequent change of linen indispensable for decency's sake, and that no dry cleaning can ever remove from the skin. It is an entirely retrograde idea this, of the value of wiping one's face with a dry towel as a substitute for respectable ablution. The worst of it all is that it will afford an excuse to lazy mortals for that neglect of soap and water to which by nature they are extremely partial.

There is a goodly amount of science involved in the question of soap and its action, and it is more than likely we shall be told that no utterly satisfactory explanation of the manner in which soap rids us of dirt is yet forthcoming. A fat and an alkali make soap. The alkali attacks the oily matter of the skin, combines with it and dissolves it off, while the fat serves to protect the skin-service. This, roughly speaking, is a view of soap-action. I remember that the late Professor Jevons ventilated quite another view of the action of soap. He believed that some molecular stirrage took place, and that this kind of atomic work, if so one may term it, was responsible for the success of our cleansing measures. But I apprehend most authorities will lean to the side of the chemical view, seeing that all soaps have pretty much the same composition, and that the action of alkalis leans decidedly towards the dissolving of dirt.

One has heard of people whose boast it is that they rarely use soap, and, notwithstanding, manage to present a fairly respectable appearance to public view. This, however, is faddism pure and simple, and if it is illustrated in the fair sex it works out its own disastrous end, as a rule, because in place of soap, powders—and, shall I say it? paints—are employed to beautify the complexion. This also is extreme foolishness. Lately I was looking through the pages of a journal devoted exclusively to the interests of women in the matter of dress, of the toilet, and of all the accessories of beauty in which ladies appear to delight. That which struck me as noteworthy was the long list of announcements relative to the bettering of the female complexion, and the absence of soap as one of these aids. There were washes, lotions, powders, and paints galore. Most were costly, and all were "sent sealed and secure from observation." If these things enjoy a large sale, one begins to understand why the *Lancet's* little paragraph will appeal to many women. The art of "making up," it is evident, is not limited to the stage.

Hygiene teaches us that the skin is a lung spread over the surface of our body, and doing exactly the same work as the lung. In other words, lungs and skin are chiefly occupied in getting rid of our bodily waste. This is a little bit of physiological teaching which often escapes the notice of the mere man—and woman likewise. The skin is regarded as a mere body-covering and nothing more; but its complex structure and its glands teach us a very different story—that of an organ which eliminates a large part of our wear and tear. In this light the importance of the skin's work is obvious, and cleanliness is a condition absolutely necessary for the adequate performance of the skin's functions. This is the last word about the skin and soap. A good skin is only possible of attainment when the body's health is perfect. Conversely, our general health can only be preserved when the skin acts properly, and in attaining this end soap and water form our mainstay.

CHESS.

TO CORRESPONDENTS.

Communications for this department should be addressed to Chess Editor.

J DAUNT (Dublin).—The solution is 1. Q to R sq (ch), K takes Q; 2. Kt takes R, B to R 7th; 3. Kt takes P, mate.

H D'O BERNARD.—The game has some smartness, but White's play at times is weak. We prefer serious games to skittles, but will be always pleased to consider anything you submit.

T D CLARKE (Merino, Australia).—If the problems stand test of examination, we shall be pleased to publish both.

M SHAIDA ALI KHAN (Rampur).—We shall be glad to examine for the purpose of publication any games you like to forward. The problems in four moves are not suitable.

G B (Belfast).—We fear the economy is pushed too far the other way as regards variety of play, but will give the problem careful attention.

PHILIP H WILLIAMS (Willesden).—We are pleased to hear from you again.

CORRECT SOLUTIONS OF PROBLEMS Nos. 2993 and 2996 received from M Shaida Ali Khan (Rampur); of No. 2997 from R Pratesi (Perim Island); of No. 2998 from Emile Frau (Lyons); of No. 2999 from Mrs. Byrnes (Geneva), Edward J Sharpe, Albert Wolff (Putney), R H M, A B Nunes (Brook Green), Emile Frau (Lyons), and Rev. C R Sowell (St. Austell); of No. 3000 from Captain J A Challice (Great Yarmouth), Marco Salemi (Bologna), G Lill (Gringley-on-Hill), Edward J Sharpe, Albert Wolff (Putney), Emile Frau, C E H (Clifton), J A S Hanbury (Moseley), J W Ensor (Cardiff), Joseph Orford (Liverpool), Alpha, and T Roberts.

CORRECT SOLUTIONS OF PROBLEM No. 3001 received from Shadforth, W Combes (Wandsworth Common), A W Hamilton-Gell (Exeter), Maurice FitzGerald (Cahirvee), Laura Greaves (Shelton), H S Brandreth (San Remo), Henry A Donovan (Listowel), R H M, J A S Hanbury (Moseley), C E H (Clifton), Albert Wolff (Putney), Edward J Sharpe, Charles Burnett, Edward Bull (Chelsea), L Desanges, F Dalby, R Worters (Canterbury), Rev. A Mays (Bedford), W J Bearne (Nunhead), Alpha, Reginald Gordon, J Hall, T Colledge Halliburton (Jedburgh), Frank Shrubsole (Faversham), G Lill (Gringley-on-Hill), D B R (Oban), F J S (Hampstead), Edith Corser (Reigate), Frank Clarke (Lingham), M A Eyre (Folkestone), H Le Jeune, F W Robinson (Grimsby), G Stillingfleet Johnson (Cobham), W D Easton (Sunderland), C M A B, W von Heverhondt, Martin F, Sinclair, A B Nunes (Brook Green), B Bartel (Hampstead), F W Moore (Brighton), Sorrento, J W (Campsie), R F Purvis (Croydon), C E Perugini, Marloes Road, W A Lillico (Edinburgh), A C von Ernsthausen (Oxford), T Roberts, F R Pickering, Digby Cotes-Predy (Croydon), G T Hughes (Dublin), Captain Burton, and M M Shannon (Dover).

SOLUTION OF PROBLEM No. 3000.—By CHEVALIER DESANGES.

WHITE.

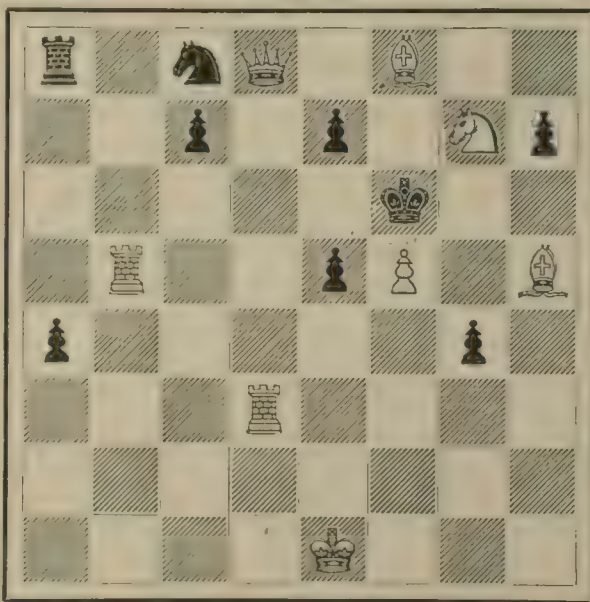
1. Q to R 4th
2. Q to Q 8th (ch)
3. Kt mates.

BLACK.

- P takes R
- Kt or B takes Q

PROBLEM No. 3003.—By F. HEALEY.

BLACK.



WHITE.

White to play, and mate in three moves.

It is with the utmost pleasure we publish above the jubilee problem of Mr. Frank Healey. There is perhaps no name more honoured or better known in chess circles throughout the world than that of the great English composer, who from the very outset of his career stepped into the front rank, and has kept his place ever since. It is unnecessary to repeat here a catalogue of his successes; they are written in the history of the game. Our desire to-day is to congratulate Mr. Healey on his long career, and to compliment him in the name of problem-lovers of every nationality on keeping his laurels so green to the end.

CHESS BY CORRESPONDENCE.

Game played between Messrs. C. CURT and A. W. ORVIS.

(Ruy Lopez.)

WHITE (Mr. C.)	BLACK (Mr. O.)	WHITE (Mr. C.)	BLACK (Mr. O.)
1. P to K 4th	P to K 4th	11. Q to B 3rd	R to K sq
2. Kt to K B 3rd	Kt to Q B 3rd	12. Q to Kt 3rd	Kt to R 4th
3. B to Kt 5th	P to Q R 3rd	As P to Kt 3rd must be played sooner or later, it was better to do it at once, perhaps.	
4. B to R 4th	P to Q 3rd	13. Q to Kt 4th	P to Kt 3rd
5. P to Q 4th	P takes P	14. Kt to R 6th (ch)	K to B sq
6. B takes Kt (ch)		15. Q to B 3rd	B to B 3rd
On general principles this should be good enough. There is something to be said, however, for retaining the White Bishop, and Black is given an open file for his Queen's Rook.		16. P to K Kt 4th	Q to K 2nd
7. Kt takes P	P takes B	Black is in trouble, and must lose a piece; but the play is now of much interest. Black shows some genius in his attempts to stave off defeat.	
8. Kt takes B	B to Kt 2nd	17. P takes Kt	P to B 4th
B to Q 2nd is better, to prevent Kt to K B 5th, which White is able to play later with effect. The point is important.		18. Kt to Q 5th	B takes Kt
9. Castles	Kt to B 3rd	19. P takes B	B takes P
10. Q Kt to B 3rd	B to K 2nd	20. B takes B	Q to Kt 4th (ch)
11. Kt to B 5th	Castles	21. K to R sq	Q takes Kt
		22. Q to B 6th	Q R to Kt sq
		23. Q R to K sq	Resigns.

CHESS IN RUSSIA.

Game played at Kieff between Messrs. ZEMSH and SEMENOW.

(Two Knights Defence.)

WHITE (Mr. Z.)	BLACK (Mr. S.)	WHITE (Mr. Z.)	BLACK (Mr. S.)
1. P to K 4th	P to K 4th	18. R takes P	Q takes B
2. Kt to K B 3rd	Kt to Q B 3rd	19. P to K R 4th	Q to Kt 4th
3. B to B 4th	Kt to B 3rd	To prevent 19. R takes Kt, P takes R; 20. Q takes P, with a double threat of mate by Q takes R and R to K 6th. But White remains with a superior game.	
4. P to Q 4th		20. P to Q R 4th	Q to B 4th
5. Castles	P takes P	21. P to R 5th	B takes P
Here Kt takes P is said to be better for Black. But, supposing Kt takes P, 6. R to K sq, P to Q 4th; 7. B takes P, Q takes B; 8. Kt to B 3rd, regaining, with some little chance of attack.		22. Q to K 4th	Kt to Q sq
6. P to K 5th	P to Q 4th	23. R to K 5th	Q to B 3rd
7. P takes Kt	P takes B	24. Q to B 5th (ch)	K to Kt sq
8. R to K sq (ch)	B to K 3rd	25. Q R takes B	P to Kt 3rd
9. Kt to Kt 5th	Q to Q 4th	26. Q R to Q 5th	K to Kt 2nd
10. Kt to Q B 3rd	Q to K B 4th	27. R takes P	Kt to B 2nd
11. Q Kt to K 4th	B to Kt 3rd	28. R to K 6th	Kt to Q 3rd
12. P takes P	K R to K Kt sq	29. Q to B 4th	R to B 2nd
13. P to K Kt 4th	Q to Kt 3rd	30. R takes Kt	P takes R
14. Kt takes B		31. R takes P	Q to B 4th
All these moves are the result of careful study. White could here play Kt takes R, but not with such good chances as in the game before us.		32. Q to K 4th (ch)	K to B 2nd
15. B to K Kt 5th	P takes Kt	33. R to Q 5th	Q to B 3rd
16. Q to B 3rd	K to Q 2nd	34. Q to K 5th (ch)	K to Kt 2nd
17. Kt to B 6th (ch)	K to Q sq	35. Kt to K 5th	R to Q 2nd
		36. Kt to Q 6th (ch)	K to R 3rd
		37. P to Q Kt 4th	
		A pretty move. It menaces R to B 5th (ch) as well as Q to R sq (ch); also to win by P to Kt 5th (ch), and defence is hopeless.	
		38. Q to R sq (ch)	P to Kt 4th
		39. Q to R 5th, mate.	K to Kt 3rd

ROBERT LOUIS STEVENSON.*

Some complaint has been made that Mr. Balfour's Life of Stevenson is a twice-told tale. To be strictly accurate, it is more than that. Mr. Sidney Colvin has written a pretty full account of his friend in "The Dictionary of National Biography." But anybody familiar with the writings of Stevenson knows that they are largely autobiographical. No man ever wrote his own life from the beginning with such scrupulous care and assiduity. From his earliest years (at the age of six he had determined to be an author) Stevenson was immensely interested in the world and in his own sensations. His biographer has a comparatively easy task, for any lucid arrangement of Stevenson's reminiscences tells pretty nearly the whole story. Mr. Balfour's work is better than that, because his commentary is discriminating and helpful; his eulogy of his kinsman is seldom pitched too high; and he keeps before us those qualities of character which make Stevenson, apart from his literary distinction, one of the worthies of his age and country. It is well, therefore, that we should have even a thrice-told tale when it gives to biography so deeply moving an example of chivalrous manhood; for it is probable that Stevenson will be ranked by a future generation among the distinguished men whose fame belongs rather to personality than to achievement in any branch of literature. Samuel Johnson is perhaps the greatest of these. He appeals to us not nearly so much by virtue of anything he wrote as by the life that he lives in Boswell's incomparable record. And it is Stevenson the man that impresses us already far more than Stevenson the writer; for when he died, the best of the writer was only just beginning. He had come to the maturity of his art in "Weir of Hermiston," and it may have been the sudden knowledge of this that set him working on that masterpiece with the feverish energy that seems to have hastened his end. His other books were more or less experimental; but that in "Weir of Hermiston" he had lighted on the real inspiration will scarcely be contested. In conception and execution, in grasp of character, and especially (for the first time) of woman's character, in beauty and simplicity of style, "Weir of Hermiston" transcended everything he had done before, and revealed to his delighted public a new Stevenson, a new and greater artist. At one leap, as it were, he rose to the peak where the masters of romantic fiction, where the author of "Old Mortality" and the author of "Esmond," stood with outstretched hands to welcome him. And then, alas! death broke the spell, and the summit was never reached.

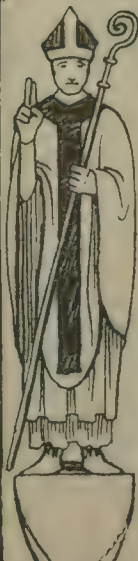
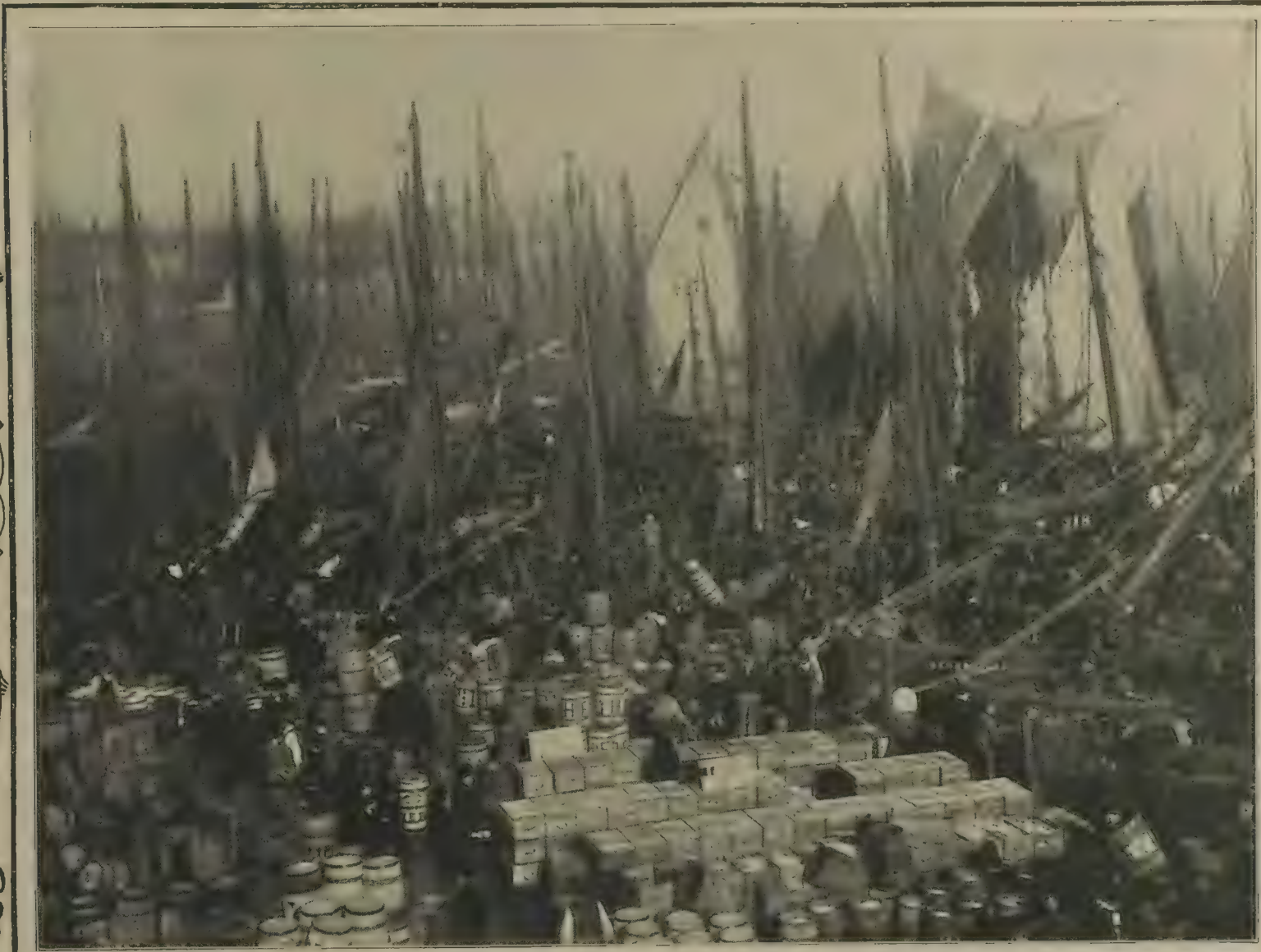
But happily we have the spirit of the man as his intimate friends saw it through the years of that struggle with disease that would have sunk a weaker soul in the slough of despond. We see him at all times still nursing the unconquerable hope, still clutching the inviolable shade. His dominant quality was buoyancy, and he could take in fresh stores of that element from the most unlikely circumstances. It was a family gift; at any rate, his mother had it. When he was ordered to America by the doctors in 1887, by some inadvertence the passage was taken in a cattle-ship. His mother wrote in her diary: "We discover that we are going to Havre to take in horses. We agree to look upon it as an adventure and make the best of it. . . . It is very amusing and like a circus to see the horses come on board." How many invalids would have been thus amused? Stevenson himself wrote: "I was so happy on board that ship. . . . We had the beastliest weather and many discomforts; but the mere fact of its being a tramp-ship gave us many comforts: we could cut about with the men and officers, stay in the wheel-house, discuss all manner of things, and really be a little at sea. And truly there is nothing else. I had literally forgotten what happiness was, and the full mind—full of external and physical things, not full of cares and labours and rot about a fellow's behaviour. My heart literally sang: I truly care for nothing so much as for that."

His heart sang—the heart of a man under sentence of death, the man who wrote later to Mr. George Meredith: "For fourteen years I have not had a day's real health; I have awakened sick and gone to bed weary; and I have done my work unflinchingly. . . . I was made for a contest, and the Powers have so willed that my battlefield should be this dingy, inglorious one of the bed and the physic bottle." It is not inglorious to us; for it is one of the splendid examples of undaunted energy. Heine is a greater force in literature than Stevenson; but Heine's "mattress-grave" is not so inspiring and strengthening to all who hold life by a thread as Stevenson's "bed and physic bottle." Heine was a supreme hater. Stevenson was incapable of animosity. "No sooner had anyone quarrelled with him than he at once began to cast about for some means of doing his adversary a service, if only it could be done without divulging the source from whence it came." He practised all the virtues that we mean when we talk of chivalry. "They do not make life easy, as he frequently found. One day, his stepson tells me," writes Mr. Balfour, "they were sitting on the deck of a schooner in the Pacific, and Stevenson was reading a copy of 'Don Quixote.' Suddenly he looked up, and with an air of realisation, said sadly, as if to himself, 'That's me.'" It was a Quixote who vindicated Father Damien, and spent so much of his ebbing life for what he believed to be the cause of justice in Samoan politics. "Loyalty, honesty, generosity, courage; courtesy, tenderness, and self-devotion; to impute no unworthy motives and bear no grudge; to bear misfortune with cheerfulness and without a murmur; to strike hard for the right and take no mean advantage; to be gentle to women and kind to all that are weak; to be very rigorous with oneself and very lenient to others": these principles Stevenson served with quixotic zeal. That is why the story of so true a gentleman should remain one of the glories of biography. That is why Stevenson, with all the charm of Goldsmith and Steele, had a strength denied to both. We are so accustomed to find that the writers who took our hearts captive were but rushlights in their own affairs that Stevenson deserves special rank among the torch-bearers.

* The Life of Robert Louis Stevenson. By Graham Balfour. Two vols. (London: Methuen. 25s.)

THE REMARKABLE SUCCESS OF EAST COAST FISHING: SCENES OF THE INDUSTRY.

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HERRINGS ON THE MARKET.

MORNING ON THE FISH-WHARVES.

SCOTTISH BOATS IN ENGLISH WATERS ON A MISTY MORNING.

A THRESHER SHARK CAUGHT IN MACKEREL-NETS.

SORTING AND SALTING, HERRINGS.

LADIES' PAGES.

While President Roosevelt is setting the masculine half of American society at variance over the discussion as to whether he is right or wrong in sitting at table with a cultivated and estimable negro, Mrs. Roosevelt is almost equally dividing feminine society by her declaration that she can dress on the equivalent of fifty pounds a year. She must, however, have spoken of the past. It is hardly possible that she even proposes to herself to fill the prominent place of the first lady in the States on that dress allowance. A private lady going little into society may dress well enough for her needs with a small expenditure, but circumstances alter cases. Meantime, thrifty husbands who read that Mrs. Roosevelt considers fifty pounds enough for a woman's year's income for chiffons are turning restive when bills come in for considerably larger sums for a single gown or coat; and Mrs. Roosevelt is an object of much irritation to her more extravagant sisters. Of course we all know how very easy it is to spend fifty pounds on a single item of costume, and, in view of the inordinate amount of needlework required to construct the fashionable frock of the day, the expense of dress must be considerable. But this is not denying that a woman who does not wish to spend largely in that direction, whether because she has not the means or because she disapproves of luxury, can look nice and even fashionable on much less.

Those thick, rough materials that are used so largely for this winter's dresses do not need much needlework to make them effective. When made as plainly as possible in design, they look equally suitable with more ornate styles, and are an excellent illustration of the diverse possibilities of constructing dress elaborately or simply with really almost equal success. Still, even for these, numerous strappings of glacé silk are the most admired and generally useful trimming, and that makes necessary a great many rows of machine-stitching—for strappings, to look well, are necessarily fixed on not by one, but by many rows of machine-work. These rows of machining are frequently in a contrasting colour from the silk that the stitches affix, as well as from the material to which the strappings are applied. White stitchings are much used on all other colours. Again, the thick stuffs referred to, the friezes and the zibelines, are made very wide, and can be formed into skirts for ordinary figures without any seams at all—the width is employed for the depth of the skirt. The top part is gored, and the remainder of the fullness—some of which, of course, is necessary to accommodate the lines of the figure—is taken up in innumerable pin-pleats all round the top of the skirt. This, again, means work, time, and skill. Nevertheless, a gown can be stylishly constructed by less elaborate arrangements: it can be trimmed with woven passementerie, or with buttons



CLOTH GOWN TRIMMED WITH SABLE.

and cords, or with those braid ornaments that are to be had in many designs, from a little wheel to an elaborate lace-like pattern, all ready for speedy application to a woollen material. But does the fashionable tailor or couturière make a reduction in price correspondent to the simplicity that one contents oneself with for one's gown? I trow not! In truth, it is the greatest art in the world to be well dressed and not extravagant withal.

By no means equally difficult is it, unfortunately, to be extravagant and yet badly dressed. The unkempt, ill-clad aspect of many women who pay large sums for their attire is only too familiar. Some people are never smart, never suited by their costumes, no matter to whom they go for their things or how clever their maids may have been supposed to be with other ladies. It is so much a matter of personal taste, and of giving those little cares to the appearance that some of us are too indolent and others too tasteless to afford. Of course, with abundance of money a woman can obtain such skilled attendance and advice that she must be passably turned out, but it remains true that many women with very small comparative expenditure produce a far better general result than others with immense outlay. It is necessary to know the colours that suit the complexion; it is necessary also to have some appreciation of all one's weak and strong points. A young woman, graceful and pretty on the whole, may have some small point of defect—a short neck and high shoulders, for instance: a style that would relieve the effect of too long a throat and give grace to shoulders that sloped too weakly would accentuate the reverse failings of the other figure, and, however elegant in itself and well made, would destroy the grace of the wrong wearer. We cannot expect our dressmakers to recognise all these details at a glance or to bear them in mind for us always. If we want to look emphatically well dressed, we must apply our own sense to the discovery of what we should wear, what details ought to be remembered for us and what styles are forbidden to our style. This, added to care in putting on the clothes when we have got them, makes the well-dressed woman—not mere expenditure. Though, in truth, too, money must be at command to produce any considerable effect: as well try to make bricks without materials as to dress really well on a pittance.

Messrs. Peter Robinson's house at 252 to 264, Regent Street, is famous for its good style, and I have spent a very interesting morning there studying "the latest." The Paris models for evening dress include some of the most beautiful gowns that I have seen anywhere. A feature of the present fashion is the combination of the most dainty and fragile fabrics with a certain quantity of velvet, the effect being excellent. Here is a tunic of black velvet, cut out in deep points a little below the knee, clinging closely round the hips—simplicity itself

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so far. But beneath this there comes a deep frou-frou of flouncings that almost defies imagination or description, so elaborate is the workmanship. The materials are black lace, white lace, ruches of narrow black satin ribbon, jet, silver sequins, and white satin. All these are compounded by the aid of art. The white satin is the foundation; over it fall many flounces of black lace cut in scallops, each edged with a ruche of ribbon, in the centre of which is laid a narrow band of jet passementerie; the white lining shows all this up, and is emphasised by a medallion of black velvet worked on with silk embroidery in the centre of each lace scallop; then, to complete all, silver sequins are lightly scattered over, and white lace motifs are laid here and there, keeping all the rest in position. The lightness and richness of all this is really indescribable. The bodice is of course harmonious; it is very low cut and compounded in equal parts of black velvet and white silk overlaid with black lace and white lace motifs, while the effect is lightened by a trimming of rich-coloured roses from the shoulder at the left side. An elegant and refined dinner-dress in black and silver—bands of black Maltese lace (which has quite returned to fashion) on fine net, with deep lace flounces in Chantilly, sprinkled with the tiniest of silver sequins—is uniquely finished by a touch of Indian gold thread embroidery at the neck and sleeves. It will be gathered by the judicious reader that sequins are still in fashion's best graces. The sparkling little paillettes are, in fact, thought by the best Paris authorities to have "come to stay," as far as anything in fickle fashion's realm ever stays. There is a brightness and lightness given by their aid that nothing else can afford. The sequins now used for the best work are exceedingly small, and no heavy effect is allowed, but a sprinkling of them in silver, gold, or jet is invaluable for night effect, and is seen on most of the best models, on evening gowns in black almost invariably; and they are used also very much in colours.

An exquisite evening gown, just copied from the model by Peter Robinson's, Regent Street, for a lady who has the reputation of being the best-dressed woman in India (a great matter to be that!), is in a lovely brocade, the ground white, well covered with a design of yellow ribbon-bows holding Chené roses in garlands. A deep flounce *en forme* of this brocade foots the gown, and above it is composed of net over yellow satin, on which are appliqué Chené flowers cut out of the brocade, joined into a design by trails of guipure lace. Another superb model is in white Limerick lace laid over white satin, bearing a hand-painted floral decoration, and trimmed elaborately with appliqué ribbon of a shaded grey design, sprinkled all over with silver sequins, and finished with quantities of pearl embroidery swaying round the feet. Equally good in this department are the smart visiting-dresses. One illustration is a handsome pink and grey Chené silk, trimmed downways on the skirt with bands of black lace outlined with narrow black velvet ribbon. The bodice has a front of white net laid over accordion-pleated pink chiffon, from



VISITING DRESS IN CLOTH AND CHINCHILLA.

which turn back revers of black velvet embroidered in green and gold. The tea-gown and tea-jacket department contains many pretty things, from the simple little gown in soft silk or nun's-veiling trimmed with bands of lace, to the most elaborate productions. There is an important ruby velvet and white lace gown for a matron, and a dainty pale blue accordion-pleated chiffon one for her bride-daughter; a comfortable white zenana gown trimmed with "Paris" shaded lace for the snug environment of the boudoir, and a graceful crêpe-de-Chine one in cream or pink, made with a little opening at the throat, an Empire belt, and a profusion of lace trimmings, that would be in place as a dinner-gown for a small party. A speciality is made here of the newest French shapes in corsets, and these are, of course, indispensable for the present style of dress. The straight fronts and the gores cut into the waist, giving the fashionable figure, which has an elegance that ladies "inclined to embonpoint" specially appreciate, are to be had in several styles, all affording the fashionable curve.

It is seldom that the whirligig of fashion veers round again so quickly to past modes as it is doing this winter in some respects. For instance, Russian blouses are with us again. They are almost exactly the same as those of four or five seasons ago—pouched over the waist-belt and fastened up the left side with trimming over the fastenings. In fur these are much favoured, sealskin, mink, and chinchilla especially being satisfactory in this guise. Then, already big sleeves are coming to us again—full from the top of the arm to the cuff. That this should be the case with the coats is perhaps necessary, inasmuch as there is so much variety in the puffings and trimmings of dress-sleeves that the simplest way to ensure the coat being competent to cover each and all of the undersleeves that it may be asked to accommodate is to provide the exterior garment with a huge full sleeve. But besides the ample sleeves of the outdoor garments, many blouses and not a few tailor-dresses are being built with the same sort of shapeless full *manche* that we all tired of a season or two ago.

Our Illustrations show graceful cloth gowns for indoor wear or for visiting. Both are trimmed with fur—a very fashionable decoration this season. That one with three narrow bands of sable on the skirt and bodice is finished with a sable collar, under which is a line of guipure; and imitation diamond buttons further lighten the effect. The toque has a cloth crown, sable brim, and diamond buckle.

The other dress is banded with chinchilla, strapped on with velvet held in place by diamond buttons. There is a deep collar of lace with cuffs to match, and the hat is of felt, with chrysanthemums for trimmings.

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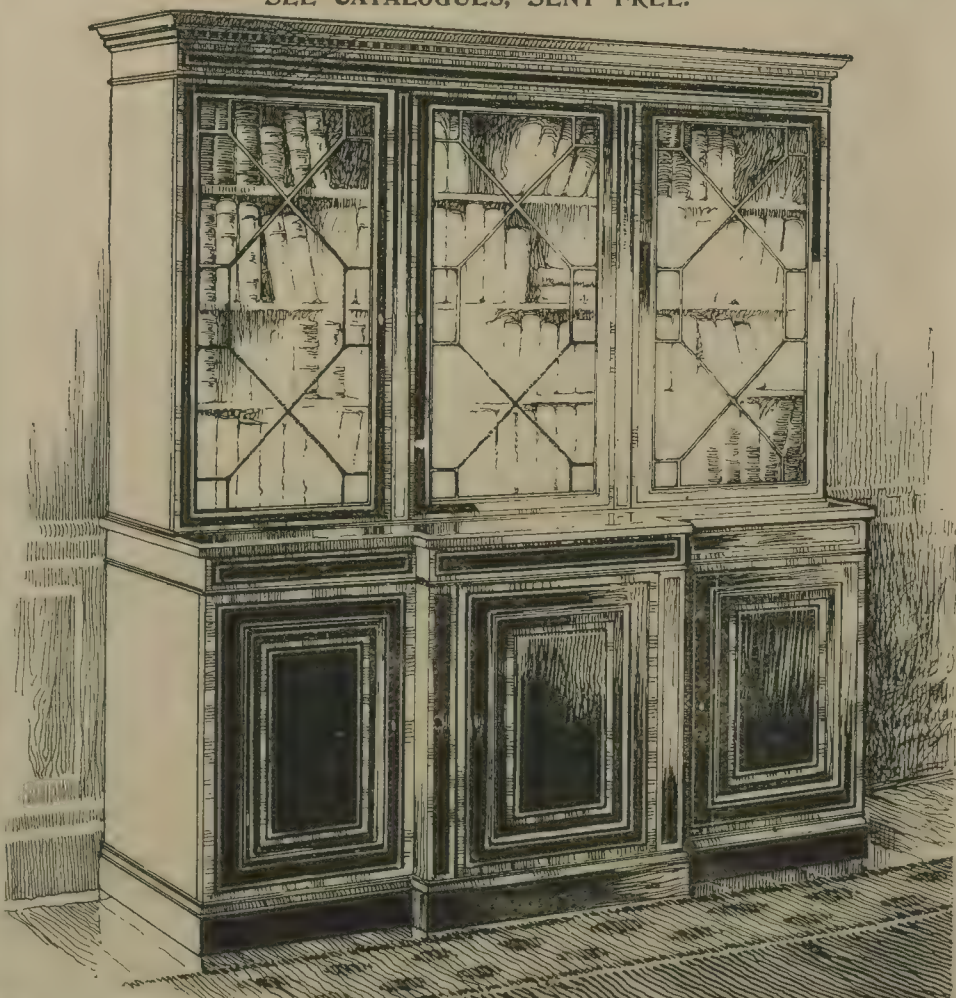
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WILLS AND BEQUESTS.

The will (dated June 17, 1898), with a codicil (dated Oct. 5 following), of Mr. Edward Nathaniel Conant, J.P., D.L., of Lyndon Hall, Rutland, who died on Sept. 17, was proved on Oct. 29 by Ernest William Proby Conant, the son, and Byam Martin Davies and Edmond Henry Stuart Nugent, the sons-in-law, the executors, the value of the estate being £452,257. The testator bequeaths all his household furniture, plate, pictures, etc., live and dead stock, to his son; and £200 each to his said two sons-in-law. He devises all his manors, lands, advowsons, and premises, both in Rutland and Lincoln and elsewhere, to his son, for life, with remainder to his first and other sons according to seniority in tail male. The residue of his personal estate is to be divided between all his children, but each of his married daughters is to bring into hotchpot the sum of £7000.

The Scotch confirmation, under seal of the Commissariat of Perthshire, of the trust disposition and settlement (dated Dec. 20, 1898) of Mr. James Clark Buntin, of Dunalastair, Perth, chairman of the Caledonian Railway, who died on July 9, granted to Mrs. Jessie Buntin, the widow, Mrs. Jeanie de Sales la Terrière, the

daughter, Lieutenant-Colonel Alexander Sprot, James Neilson, Robert Gourlay, and Alexander Drennan, the surviving executors nominate, was resealed in London on Oct. 24, the value of the personal estate in England and Scotland being £446,741.

The will (dated March 17, 1899), with two codicils (dated July 11 and Aug. 23, 1900), of Mr. Joshua East, of Longstock House, Longstock, Hants, and formerly of Curzon Street, Mayfair, jobmaster, who died on July 4, was proved on Oct. 26 by Mrs. Althea Adelaide East, the widow, Arthur Havelock East, the son, and Henry Sandford, the executors, the value of the estate amounting to £192,658. The testator bequeaths £500, his household furniture, and during her widowhood an annuity of £1000, or of £500 should she again marry, to his wife; such a sum as will produce £100 per annum, upon trust, for his son George Dyson East for life, and then for his children; £200 to Henry Sandford; and an annuity of £50 to Ida Florence Turner. The residue of his property he leaves as to three twelfths for his son George; five twelfths between his sons Arthur Havelock and Alfred Ernest; one twelfth for the children of his son Henry; two twelfths, on trust, for his daughter Mrs. Martha Phillips; and one twelfth for the children of his son Joshua Harman.

The will (dated April 4, 1898), with three codicils (dated Jan. 3 and March 8, 1899, and Dec. 6, 1900), of Mr. Thomas Kincaid Hardie, of 3, Hyde Park Terrace, who died on Sept. 28, was proved on Oct. 29 by John Thomas Campbell and Duncan Hoyle Gibb, two of the executors, the value of the estate being £110,282. The testator bequeaths £10,000 to the London City Mission; £10,000 to the British and Foreign Bible Society; £2000 each to the Cancer Hospital (Brompton), the National Refuges for Homeless and Destitute Boys—namely, the training-ships *Chichester* and *Arethusa*—and the St. Giles Christian Mission, managed by Mr. Wheatley for released prisoners; £1000 each to the National Life-boat Institution, the Middlesex Hospital, the Leith Hospital, the Ayr County Hospital, the Caledonian Asylum, the Scottish Corporation (Crane Court), St. Mary's Hospital (Paddington), and the Gray's Yard Ragged School (James Street, Oxford Street); £500 each to the Destitute Sick Society of Leith, the Association for Improving the Condition of the Poor of Leith, the Greenock Hospital, the Edinburgh Royal Infirmary, the Edinburgh Blind Asylum, the Accident Hospital (Rothesay), the Mansion House Poor Box, and the minister of the National Church of Scotland South Leith, upon trust, to apply the income for the poor;

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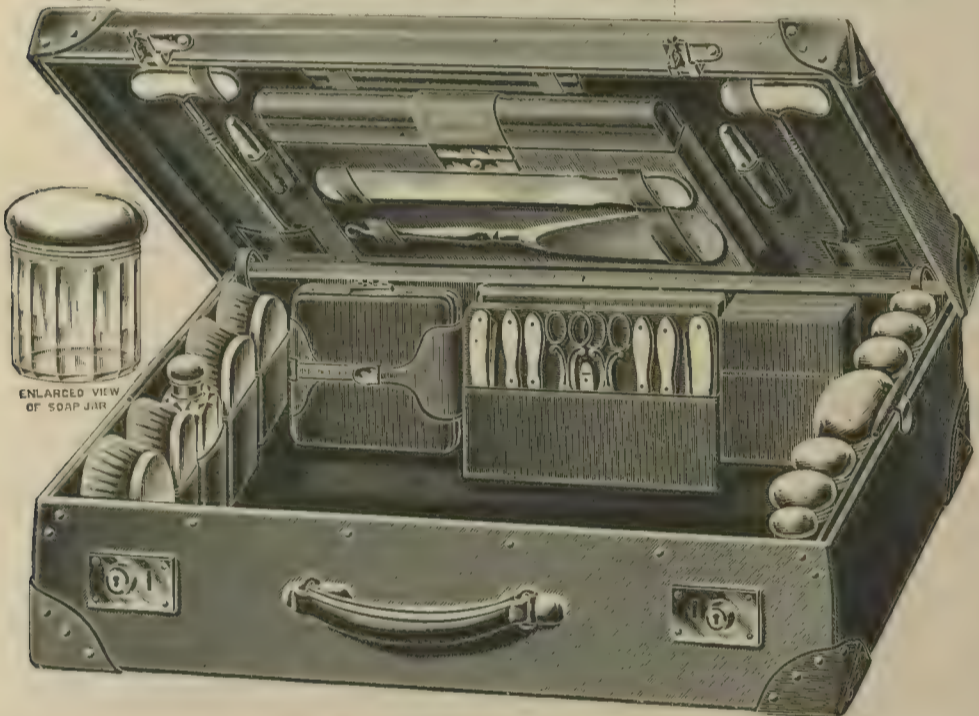
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£100 each to St. John's Church (Southwick Crescent) and the Church of Scotland (Pont Street), for the poor. He also bequeaths £5000 each, upon trust, for Ruby May Newall and Eileen Barbara Newall; £10,000 each to John Philp and Captain Andrew James Philp; £2000 each to Duncan Hoyle Gibb, Barbara Sharp Newall, Mrs. Standish Lee, and Mrs. John Proudfoot; £500 to John Thomas Campbell; and other legacies. The residue of his property he leaves between Andrew James Philp, John Philp, Barbara Sharp Newall, Duncan Hoyle Gibb, Mrs. Standish Lee, and Mrs. John Proudfoot.

The will (dated Dec. 21, 1899), with a codicil (dated May 9, 1901), of Mr. Henry Chambers, of The Manor, Sydenham Hill, who died on Aug. 29, was proved on Oct. 23 by Sydney George Ratchiffe, George Allam, and Arthur Richard Spriggs, the executors, the value of the estate being £110,281. The testator gives £500, his household and domestic effects, and during her widowhood an annuity of £2000, to his wife, Miss Emma Hannah Chambers; £2 per week for life to Sarah Louisa Harriss; and £105 to Sidney George Ratchiffe. On the death or remarriage of Mrs. Chambers he further gives £1000 each to Arthur Richard Spriggs and Mrs. Louisa Laws; £500 each to Henry Wilkinson, Mary White, and Louise Emma White, and a few small legacies. Subject thereto his property is to be divided into seven parts, two upon trust for his nephew George Allam and his wife and family, two upon trust for his niece Ann Elizabeth Hayler, and one

each, upon trust, for his nieces Ann Elizabeth Holloway and Ada Olivia Ridley, and his nephew Edward Henry Hartley Harriss.

The will (dated Aug. 24, 1901), of Mr. George Butcher, J.P., of Tring, Herts, formerly head of the banking firm of Thomas Butcher and Sons, who died on Aug. 29, was proved on Oct. 29 by Francis Joseph Butcher and Walter Butcher, the sons, the executors, the value of the estate being £100,700. The testator leaves all his property to his said two sons.

The will (dated April 23, 1877), with five codicils (dated Feb. 14, 1883; May 11, 1891; March 14, 1896; Oct. 13, 1898; and Dec. 1, 1899), of Captain John Henry Forrest, late 11th Hussars, of St. Giles Hill, Winchester, Chief Constable of Hampshire, who died on Aug. 27, was proved on Oct. 26 by Colonel George Atherley William Forrest and Captain Robert Henry Forrest, the sons, the executors, the value of the estate being £29,076. The testator bequeaths £50 each to his daughters; and his household furniture between all his children. The residue of his property he leaves as to eight thirteenths to his four daughters Christiana Fanny, Mabel, Alice Octavia, and Ellen Georgiana, and five thirteenths to his five sons George Atherley William, Robert Henry, Elton, William Carmichael, and Wilford Frederic.

The will (dated July 28, 1900) of Admiral Sir Anthony Hiley Hoskins, G.C.B., of 17, Montagu Square, who died

on June 21, was proved on Oct. 25 by William Thomas Western, the surviving executor, the value of the estate being £20,399. The testator bequeaths £200 each to his nieces, Isabella Hoskins and Julia Charlotte Drake and Mabel Selwyn; £200 to his nephew, De Havilland Hoskins; £200 to his executor; £100 to Mary Penelope Christie; £50 to Ellen Franklin, and legacies to servants. The residue of his property he leaves to his wife.

Golfers will welcome the useful little guide to the links of North-Eastern England which the North-Eastern Railway Company has just issued. The book is very daintily designed, and is full of pleasant illustrations and letterpress. Its rounded corners make it especially suitable for the pocket.

Colour-printing has seldom been more successfully applied to the uses of advertisement than is the case in a book of views which we have just received. The series of pictures in question illustrates the interior and exterior of the general offices of one of the most notable firms of distillers in Canada. That a town should grow up round a great industry is no new thing even on this side of the water; and Walkerville, which owes its existence to the great firm of Hiram Walker and Sons, whose Canadian Club Whisky is one of the most popular in the market, is, judging from the pictures in this book, truly a pleasant place.

Lemco helps the Cook

to cook as she should cook. There is more beef concentrated in a pound of Lemco than in a pound of any other food in the world.

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ART NOTES.

The winter exhibition at the Royal Society of British Artists (Suffolk Street) is limited to works of members, who must now number upwards of one hundred and fifty. In such a company it would be hard if some could not be found to whom the posts of honour and leadership should be assigned. But a diligent search fails to reveal the *primus inter pares* of this motley gathering. One is tempted inevitably to ask whether artists alone amongst mortals are unafflicted by the feeling of failure. In no class of men do the members seem more conscious of each other's unworthiness or imperfection, while to the outside public none are so unconscious of their own. Presumably the hundred and odd exhibitors—ladies apparently are not eligible as "British Artists"—have reached a position in their profession which should distinguish their work from that of the crowd of outsiders; but the evidence of this distinction is difficult to discover. As a rule, their "art" at the best is that of imitation, or rather of filtration. For instance, Mr. Cayley Robinson's "Fata Morgana" is obviously inspired by Burne-Jones, Mr. Grace's "Essex River" by Rousseau, and Mr. W. B. Thompson's "Devonshire Boy" by Bastien Lepage—and all have lost by translation. So one might go through the rooms, finding occasionally pretty pictures, and even clever work, but little or no individuality—no indication of the "coming" man or of the budding genius. Mr. Haité's "Fruit and Sunshine" is a brilliant bit of local colour; but it would be difficult to

find any corner of Venice which is not paintable and stimulating. Mr. Hal Hurst is to be congratulated on the boldness with which he attacks his work in the portrait of Mrs. Ernest Stephens; but he might learn something of repose from Mr. Fred Whitehead's portrait of Miss Belle Grey. In seascape, Mr. Vincent Yglesias has reached a higher level in his "Homeward Bound" than he has before attained; but Mr. Arthur Ryle, who has more originality and temperament than many of his associates, scarcely does himself justice, although his "Grey and Green" and "The Moated Grange" show a knowledge of nature and sympathy with her shifting moods. One is scarcely convinced, on the other hand, by such fantastic treatments as shown by Mr. J. D. Fergusson's "Tangier Bay," Mr. Val Davis's "Golden Glow," or even Mr. Eastlake's "Lingering Leaves." Among the water-colours, of which many would give brightness and character to drawing-rooms now painfully dreary, there are some clever Italian studies by Mr. G. Lenfestey, and some Spanish ones by Mr. Trevor Haddon, both of whom seem to have caught the spirit of their surroundings.

Mr. William Stott of Oldham fully deserves to have an exhibition to himself, for his merits and power are often lost sight of in miscellaneous gatherings. Whether he is able to cover satisfactorily the walls of the Society of Painters in Water-Colours (Pall Mall East) is another matter. One's chief difficulty—and it seems to have been Mr. Stott's also—is to decide whether he was

primarily a figure-painter or a landscapist. It is as the latter that he commends himself more especially to the public. The impression, however, too often left by his fanciful and often poetical treatment of mountains and clouds is that he was too scientific in his aim, and that he attempted to achieve something outside the limitations of his art. He worked in oils, water-colour, and pastel with equal ability, and perhaps with too great fluency, but he seems never to have been able to restrict himself to one medium, or to cultivate singleness of purpose. He was, however, beyond controversy an artist of more than ordinary ability, and the present collected specimens of his work will make his exclusion from the Royal Academy a subject of surprise as well as of regret.

The Fine Art Society opens the winter season with an exhibition of water-colours by Signor Pisa, already known here; and one of pen-drawings by Mr. Laurence Housman, poet and public mystifier. Signor Pisa is more at home in Italy than he found himself in London, as might be naturally expected, although his fellow-countryman, de Nittis—if a Neapolitan and a Ferrarese have fellowship—was never more successful than in his renderings of London streets. The present collection of sketches deals with Italian cities, and is consequently mostly architectural. Florence and Siena, Assisi and Orvieto, Ravenna and Venice, are his chief centres; and he has brought away from each many attractive notes which realise with photographic accuracy the

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CAUTION.—Every bottle bears the signature of the Proprietor, ANDREAS SAXLEHNER, on the label.

leading features of the places he has visited. Signor Pisa has a fine eye for colour and a more than common (among his compatriots) sense of atmosphere, and he is truthful enough to convey the fact that even at Assisi the sun does not always shine.

Mr. Laurence Housman's work is of a very different order, and although there are only pen-and-ink drawings for illustrations, he is able to reveal his special aptitudes and his strong imaginative power. As the interpreter of his own poetical works, Mr. Housman may be taken as beyond criticism; so that it is only in dealing with the works of others—as, for instance, Christina Rossetti's "Goblin Market"—that one, if need be, can cross swords with him. But, in truth, there is no need to do so, for he fully enters into the spirit and humour of that delightful *chef-d'œuvre*, and although his figures are undoubtedly often attenuated, they are seldom ungraceful. In many of his designs, however, Mr. Housman's symbolism is obscure, and although this may not detract from the beauty of his sketches, it too often perplexes those who think they have mastered the meaning of his poetry. In his designs for borderings and in the ornamentation of his work Mr. Housman displays singular grace and originality, while in his mingling of the human and the animal type in some of his figures and faces he rises to the rank of genius.

MUSIC.

The second of the Saturday Popular Concerts provided an interesting programme; but the perfection of the *ensemble*-playing was marred by the harshness of some of the instruments. Señor Arbos is a good leader, but the remaining three members of the quartet could easily be improved. The programme began with the quartet of Beethoven dedicated to Prince Rasumovsky, the Russian amateur, who revered so deeply Beethoven's genius that he commissioned him to write the quartet in question and three others. The opening andante is singularly beautiful and elusive, but it fades before the third movement, that is haunting in its very ecstasy of melancholy. It is the most popular subdivision of the quartet, and the phrases used to describe it—"a miracle, an inspiration from beginning to end"—are by no means unduly extravagant. The vocalist was Dr. Theo. Liebhämmer, of Vienna, who sang with charm of method and clearness of pronunciation, and general education of voice, several songs, starting with Handel's "Ombra mai fu," from the opera of "Xerxes," better known as the "Largo," and a quaint ballad of Hans Hermann, the "Drei Wanderer." Miss Fanny Davies made a most welcome appearance as pianist. This pupil of Madame Schumann has too rare a gift of performance in a refinement of style and


of phrasing not to make her long absences from the St. James's Hall regrettable. She played as a solo the Sonata in A flat, Op. 110, of Beethoven, not only faultlessly, but with a perfection of taste that is individual. The absence of affectations or mannerisms makes her performance more markedly satisfying. She also gave the beautiful quintet of Dvorák in A major, written for the piano-forte, two violins, viola, and violoncello. This quintet is pregnant with melody—Slavonic, if you will, in the sense of making use of Slavonic folk-airs, but cosmopolitan in beauty of treatment. One melody in particular, the second subject of the allegro, given first to the viola, then to the first violin, then to the piano-forte, finishing with the violin again, must haunt everyone from its very joyful tunefulness.

Herr Ernst Schelling gave an interesting piano-forte recital on the afternoon of Oct. 29 in the St. James's Hall. His technique is good, and his style quiet and restrained—too restrained in some movements of Beethoven's "Sonata Appassionata." In Chopin, especially in his Preludes, his quietness was more appreciated.

Mr. Albert Chevalier's performances at the Queen's Hall are deservedly very popular. His songs have had one or two additions, and his artistic methods of presenting them deserve the warmest praise. Perhaps the highest tribute to him is that he is unique. No one has ever succeeded in rivalling or even copying him. M. I. H.

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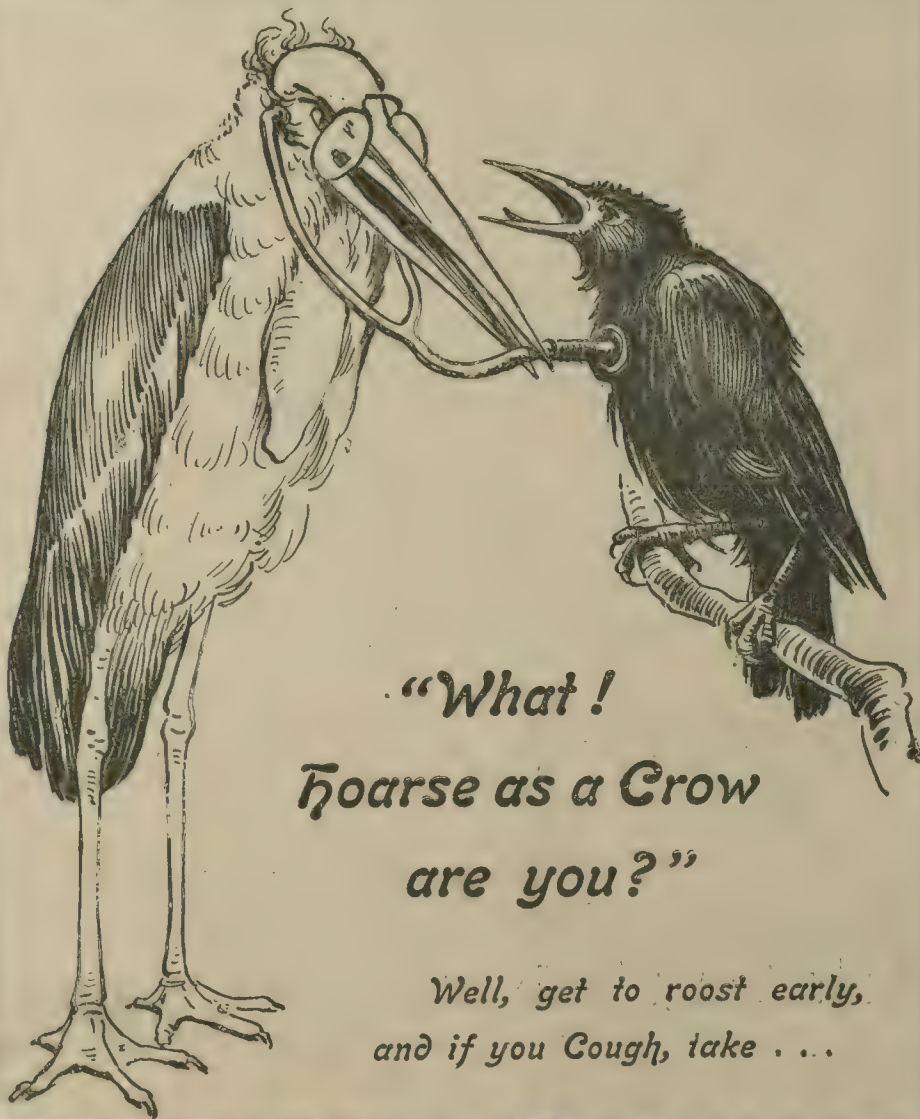
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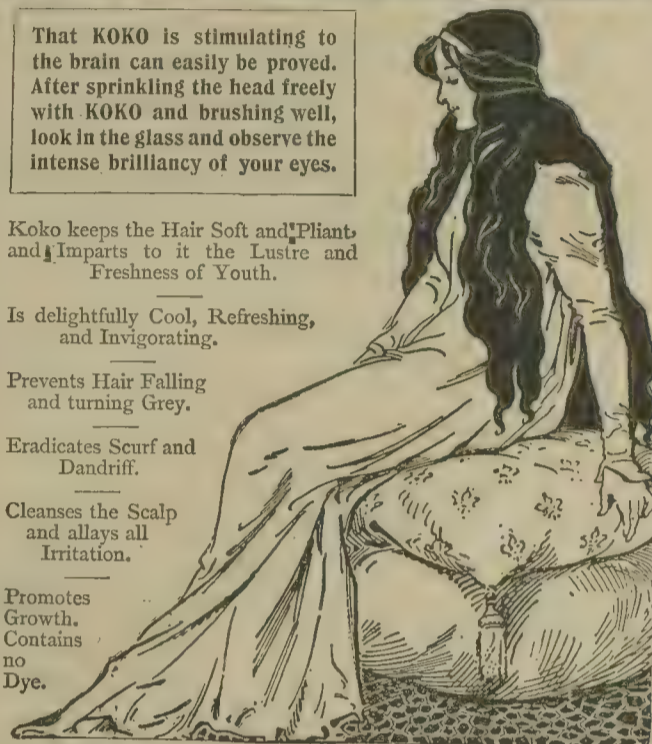
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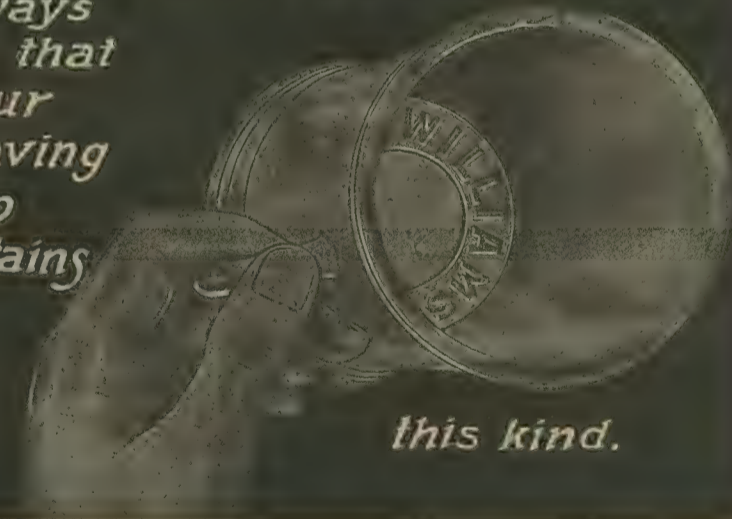
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ECCLESIASTICAL NOTES.

The Archbishop of York did not derive so much benefit as had been hoped from his autumn visit to Aix-les-Bains, and he has now been ordered entire rest for two months. His place at the recent Diocesan Conference was taken by the Bishop of Beverley. The Archbishop is seventy-five. The Primate has also been somewhat out of health during the last few days, and was unable to fulfil an engagement owing to an affection of the throat.

The Bishop of Durham's enthronement took place in the Cathedral on Friday, Nov. 1, and his first sermon in the diocese was preached at St. Nicholas' Church last Sunday. He is not expected to take up residence at Auckland Castle until the New Year, and meanwhile will reside at Durham Castle, where he and his chaplain have a right to rooms.

The Bishops of Rochester and Southwark made interesting speeches at the opening of the New Chapter House of St. Saviour's, Southwark. The building which has been acquired for this purpose was originally the

Chapel of St. Thomas the Martyr, which was founded in 1213. A feature of the house is a fine old oak gallery, which runs round the northern and western walls. Bishop Talbot mentioned the names of those who had helped to build up a cathedral centre for South London, and praised especially the work of Bishop Thorold, Canon Taylor, and the Bishop of Southwark.

Archdeacon Sinclair has succeeded the Bishop of Stepney as Canon in residence and afternoon preacher at St. Paul's Cathedral. Canon Newbolt will, as usual, be the preacher for Advent.

The Rev. F. S. Webster, Rector of All Souls', Langham Place, has returned from his visit to Canada, where he has taken part in a series of conventions for the deepening of spiritual life. He received a warm welcome from his congregation when he met them on the last Sunday of October. Bishop Tucker of Uganda was the harvest festival preacher at All Souls'.

A very interesting meeting was recently held at St. Michael's, Burleigh Street, when the Bishop of Sierra Leone confirmed two of Lord Radstock's daughters who

are leaving as missionaries in India. The congregation included many relatives and friends, the Archdeacon of Westminster, Prebendary Fox, and other clergy.

The recent missionary exhibition at Sheffield was successful even beyond the hopes of its promoters. About 50,000 persons attended during the week, and each day there were fresh attractions in the speeches of openers, and in lectures by Mrs. Bishop and other well-known friends of missions. Bishop Quirk, who has just accepted the office of Vice-President of the C.M.S., gave a most interesting address on the Friday.

The twenty-first anniversary of Dr. Horton's settlement at Lyndhurst Road Congregational Church, Hampstead, was celebrated with great enthusiasm last week. Among the speakers at the various meetings were the Right Hon. H. H. Asquith, M.P., Mr. W. L. Courtney, the Rev. R. J. Campbell, Principal Fairbairn, and Dr. Parker. The luncheon in the Town Hall, over which Sir Henry Harben presided, was a very genial gathering. The Church has raised over £7000 in connection with the Twentieth Century Fund of the denomination.

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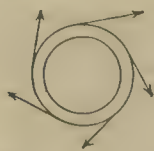
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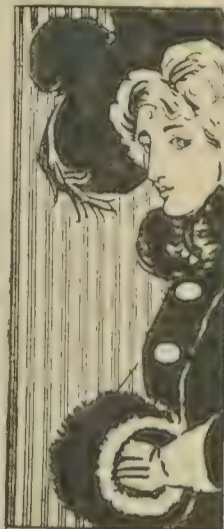
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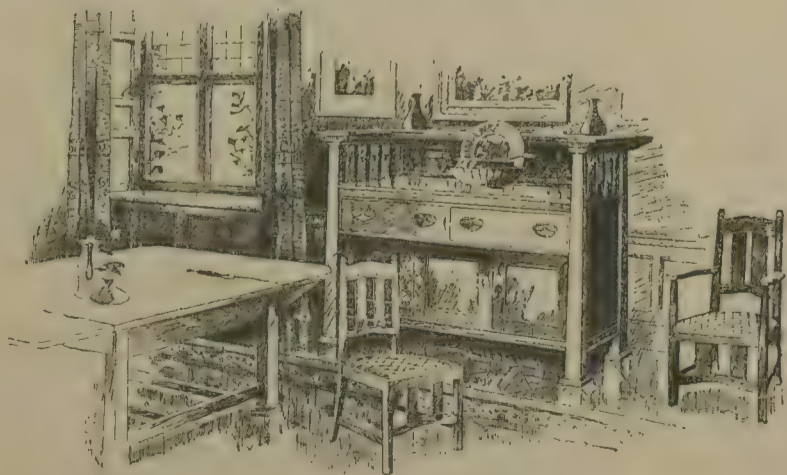
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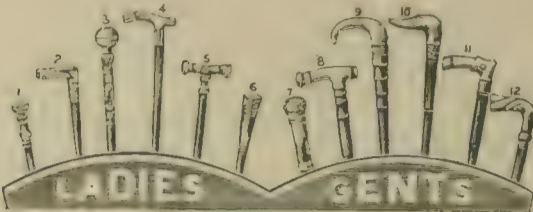
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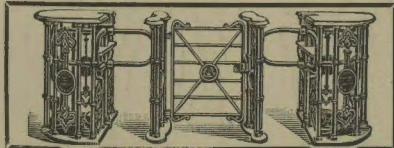


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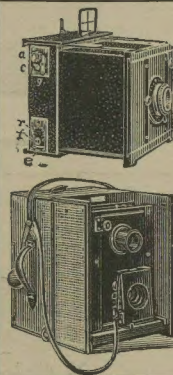
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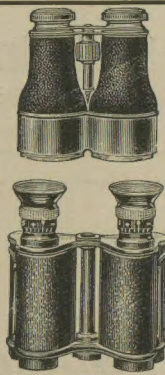
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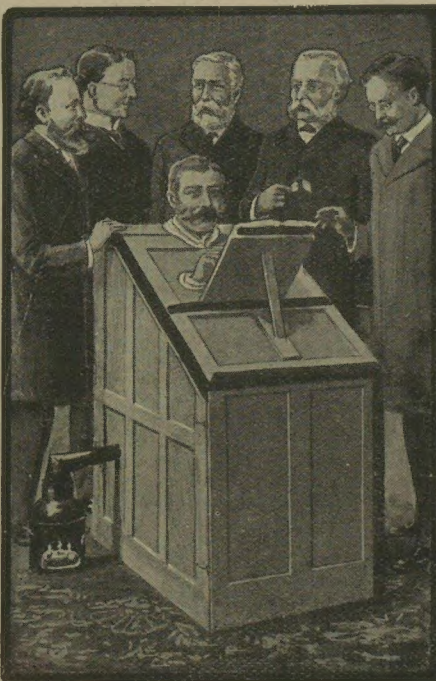
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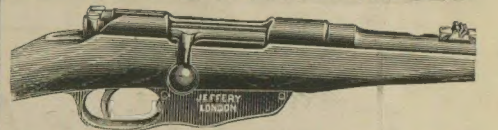
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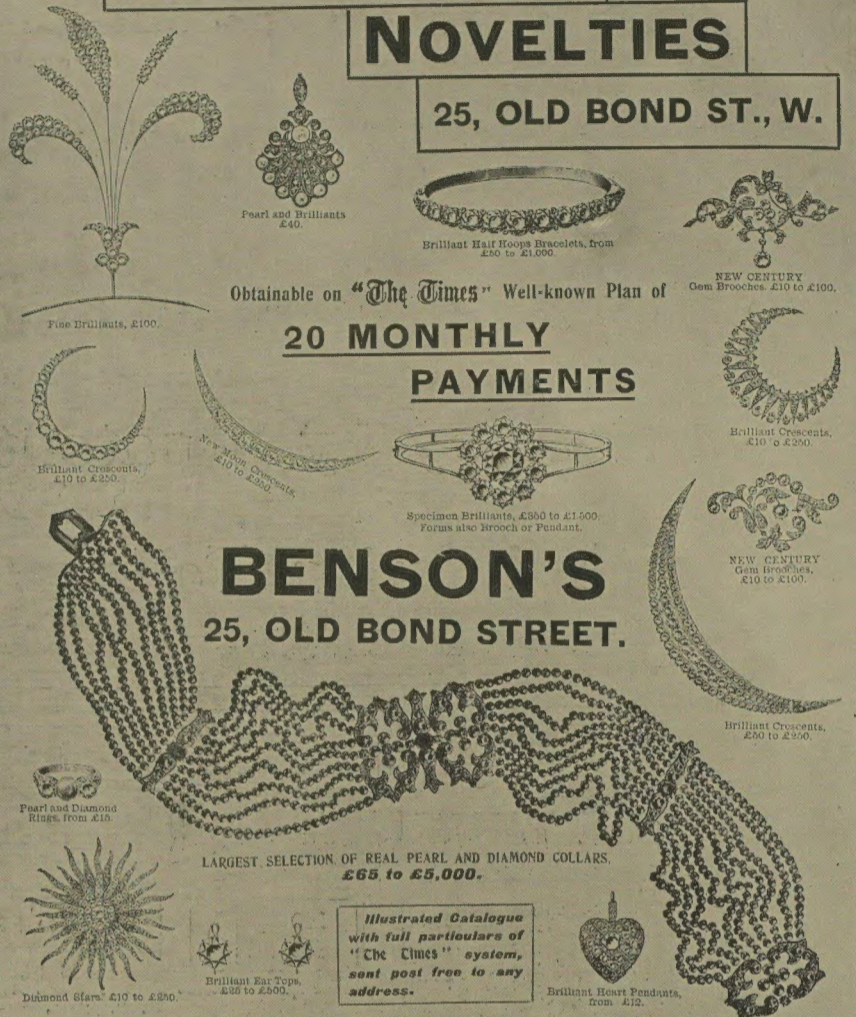
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